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WILLIAM SHAKESPEARE

The Taming of the Shrew

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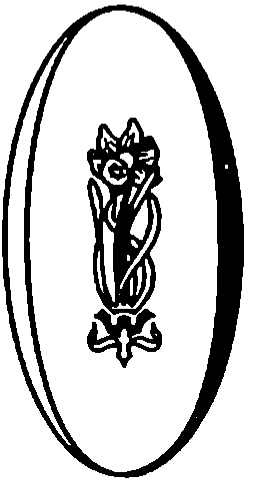

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William Shakespeare

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INTRODUCTION

The Taming of the Shrew is generally seen as an experimental comedy of situation. This it certainly is, but above all, it is a comedy of illusion, and the illusion begins in The Induction. Christopher Sly, a drunken tinker, is flung out of an alehouse for riotous behaviour, and falls asleep outside. Here he is discovered by a Lord and his companions, and as a jest they bear him off to the Lord's house, where he is bathed, dressed in the finest clothes and put to bed. When Sly awakes the household servants convince him that he is a Lord himself, and that the lingering belief that he is a tinker is merely a dream. They then persuade him to attend *The Taming of the Shrew*, performed by travelling players.

The play opens in Padua, and concerns the two daughters of the rich merchant Baptista. The younger of the two, Bianca, is both beautiful and biddable and a number of suitors seek her hand. Baptista, however, has resolved that she should not be wed before her sister Katharina, the shrew of the title. Katharina's vile temper and behaviour are the despair of her father and sister, and are such as to terrify any man who approaches her. Two of Bianca's admirers agree to find a husband for Katharina so that their suit may be advanced one way or the other, and one of them, Hortensio, persuades his friend Petruchio to pay court to Katharina. Petruchio, a wild and witty gentleman of Verona, is sufficiently self-assured to embark on this venture, and he is by no means averse to the dowry that Katharina will bring as her marriage portion. He woos her by pretending that he finds her courteous and gentle. He tames her by humiliating her, arriving late and in shabby clothes for their wedding, then whisking her off to his house in the country. There he assures

her that nothing in the house is good enough for her, and by depriving her of both food and sleep procures her submission. By the time of their return to Baptista's house in Padua, Bianca has been wooed and wed by Lucentio, and Hortensio has made the best of this by marrying a rich widow. No-one can believe that Katharina has been tamed, and the three bridegrooms enter into a bet to discover which of their wives is the most submissive. Petruchio wins when Katharina reminds the other two wives that 'Thy husband is thy lord, thy life, thy keeper, thy head, thy sovereign; one that cares for thee'.

Behind the richly comic plot (which Cole Porter adapted for his 1948 musical *Kiss Me Kate)* there may be discerned a political message. At the time the play was written, in the early 1590's, England was seething with discontent at the government of the old Queen Elizabeth I. Shakespeare was employed as one of the Lord Chamberlain's Men, and was therefore open to pressure to contrive drama that was politically correct for the time. So that, rather than seeing the play as one of brutal verbal wife-battering, it may be interpreted as an allegorical text which adjures political malcontents to obey lawful authority.

Details of Shakespeare's early life are scanty. He was the son of a prosperous merchant of Stratford-upon-Avon, and tradition has it that he was born on 23rd April 1564; records show that he was baptised three days later. It is likely that he attended the local grammar school, but he had no university education. Of his early career there is no record, though John Aubrey states that he was, for a time, a country schoolmaster. How he became involved with the stage is equally uncertain, but he was sufficiently established as a playwright by 1592 to be criticised in print. He was a leading member of the Lord Chamberlain's Company, which became the King's Men on the accession of James I in 1603. Shakespeare married Anne Hathaway in 1582, by whom he had two daughters and a son, Hamnet, who died in childhood. Towards the end of his life

he loosened his ties with London, and retired to New Place, his substantial property in Stratford that he had bought in 1597. He died on 23rd April 1616 aged 52, and is buried in Holy Trinity Church, Stratford.

Further reading:

B O Bonazza: Shakespeare's Early Comedies 1966
L S Champion: The Evolution of Shakespeare's Comedy 1970
B Evans: Shakespeare's Comedies 1962
A Leggat: Shakespeare's Comedy of Love 1974
K Muir (ed): Shakespeare: The Comedies 1965

Scene: Padua, and Petruchio's house in the country

CHARACTERS IN THE PLAY

(*a*) *The Induction*

A Lord

CHRISTOPHER SLY, *a drunken tinker*

A Hostess

Page, Players, Huntsmen, and Servants attending on the Lord

(*b*) *The Taming of the Shrew*

BAPTISTA, *a rich gentleman of Padua*

VINCENTIO, *an old gentleman of Pisa*

LUCENTIO, *son to Vincentio, in love with Bianca*

PETRUCHIO, *a gentleman of Verona, suitor to Katharina*

GREMIO, HORTENSIO } *suitors to Bianca*

TRANIO, BIONDELLO, *a boy* } *servants to Lucentio*

GRUMIO, *a man of small stature, Petruchio's lackey*

CURTIS, *an aged serving-man, in charge of Petruchio's house in the country*

NATHANIEL, PHILIP, JOSEPH, NICHOLAS, PETER } *other servants to Petruchio*

A Pedant of Mantua

KATHARINA, *the Shrew*, BIANCA } *daughters to Baptista*

A Widow

Tailor, Haberdasher, and Servants attending on Baptista and Petruchio

The Taming of the Shrew

THE TAMING OF THE SHREW

THE INDUCTION

[i.] *Before an alehouse on a heath*

The door opens and SLY *staggers out, driven forth by the Hostess*

Sly. I'll feeze you, in faith.

Hostess. A pair of stocks, you rogue!

Sly. Y'are a baggage, the Slys are no rogues....Look in the chronicles, we came in with Richard Conqueror... Therefore paucas pallabris, let the world slide: sessa!

Hostess. You will not pay for the glasses you have burst?

Sly. No, not a denier... Go by, S. Jeronimy—go to thy cold bed, and warm thee.

[*he totters forward and falls beneath a bush*

Hostess. I know my remedy, I must go fetch the third-borough. [*she goes off*

Sly. Third, or fourth, or fifth borough, I'll answer him by law. I'll not budge an inch, boy: let him come, and kindly. ['*falls asleep*' *and begins to snore*

There is a sound of horns. A lord and his train are seen crossing the heath, as from hunting

Lord. Huntsman, I charge thee, tender well
my hounds.
†Broach Merriman—the poor cur is embossed,
And couple Clowder with the deep-mouthed brach.
Saw'st thou not, boy, how Silver made it good

At the hedge corner, in the coldest fault?
I would not lose the dog for twenty pound.
1 *Huntsman.* Why, Belman is as good as he, my lord—
He cried upon it at the merest loss,
And twice to-day picked out the dullest scent.
Trust me, I take him for the better dog.
Lord. Thou art a fool. If Echo were as fleet,
I would esteem him worth a dozen such.
But sup them well, and look unto them all.
To-morrow I intend to hunt again.
1 *Huntsman.* I will, my lord. [*they see Sly*
Lord. What's here? one dead, or drunk? See, doth he breathe?
2 *Huntsman.* He breathes, my lord. Were he not warmed with ale,
This were a bed but cold to sleep so soundly.
Lord. O monstrous beast! how like a swine he lies!
Grim death, how foul and loathsome is thine image.
Sirs, I will practise on this drunken man.
What think you, if he were conveyed to bed,
Wrapped in sweet clothes, rings put upon his fingers,
A most delicious banquet by his bed,
And brave attendants near him when he wakes,
Would not the beggar then forget himself?
1 *Huntsman.* Believe me, lord, I think he cannot choose.
2 *Huntsman.* It would seem strange unto him when he waked.
Lord. Even as a flatt'ring dream or worthless fancy.
Then take him up, and manage well the jest:
Carry him gently to my fairest chamber,
And hang it round with all my wanton pictures:
Balm his foul head with warm distilléd waters,
And burn sweet wood to make the lodging sweet:

Procure me music ready when he wakes,
To make a dulcet and a heavenly sound;
And if he chance to speak, be ready straight
And with a low submissive reverence
Say 'What is it your honour will command?'
Let one attend him with a silver basin
Full of rose-water and bestrewed with flowers,
Another bear the ewer, the third a diaper,
And say 'Will't please your lordship cool your hands?'
Some one be ready with a costly suit,
And ask him what apparel he will wear;
Another tell him of his hounds and horse,
And that his lady mourns at his disease:
Persuade him that he hath been lunatic;
And when he says he is Sly, say that he dreams,
For he is nothing but a mighty lord.
This do, and do it kindly, gentle sirs—
It will be pastime passing excellent,
If it be husbanded with modesty.

1 *Huntsman.* My lord, I warrant you we will play our part,
As he shall think by our true diligence
He is no less than what we say he is.

Lord. Take him up gently and to bed with him,
And each one to his office when he wakes....

[*they bear Sly away. A trumpet sounds*

Sirrah, go see what trumpet 'tis that sounds—

[*a serving-man goes off*

Belike some noble gentleman that means,
Travelling some journey, to repose him here.

The serving-man returns

How now? who is it?

Serving-man. An't please your honour, players
That offer service to your lordship.
Lord. Bid them come near.

The players approach

Now, fellows, you are welcome.
Players. We thank your honour.
Lord. Do you intend to stay with me to-night?
A player. So please your lordship to accept our duty.
Lord. With all my heart. This fellow I remember,
Since once he played a farmer's eldest son—
'Twas where you wooed the gentlewoman so well:
I have forgot your name; but, sure, that part
Was aptly fitted and naturally performed.
A player. I think 'twas Soto that your honour means.
Lord. 'Tis very true—thou didst it excellent.
Well, you are come to me in happy time,
The rather for I have some sport in hand,
Wherein your cunning can assist me much.
There is a lord will hear you play to-night;
But I am doubtful of your modesties,
Lest over-eyeing of his odd behaviour—
For yet his honour never heard a play—
You break into some merry passion,
And so offend him: for I tell you, sirs,
If you should smile, he grows impatient.
A player. Fear not, my lord, we can contain ourselves,
Were he the veriest antic in the world.
Lord. Go, sirrah, take them to the buttery,
And give them friendly welcome every one—
Let them want nothing that my house affords.

[*a servant leads the players away*

Sirrah, go you to Barthol'mew my page,
And see him dressed in all suits like a lady:

That done, conduct him to the drunkard's chamber,
And call him 'madam,' do him obeisance:
Tell him from me, as he will win my love,
He bear himself with honourable action,
Such as he hath observed in noble ladies
Unto their lords, by them accomplishéd:
Such duty to the drunkard let him do,
With soft low tongue and lowly courtesy,
And say: 'What is't your honour will command,
Wherein your lady and your humble wife
May show her duty and make known her love?'
And then with kind embracements, tempting kisses,
And with declining head into his bosom,
Bid him shed tears, as being overjoyed
To see her noble lord restored to health,
Who for this seven years hath esteemed him
No better than a poor and loathsome beggar:
And if the boy have not a woman's gift
To rain a shower of commanded tears,
An onion will do well for such a shift,
Which in a napkin being close conveyed,
Shall in despite enforce a watery eye..
See this dispatched with all the haste thou canst—
Anon I'll give thee more instructions.
[*a servant departs*
I know the boy will well usurp the grace,
Voice, gait, and action of a gentlewoman:
I long to hear him call the drunkard husband,
And how my men will stay themselves from laughter
When they do homage to this simple peasant.
I'll in to counsel them: haply my presence
May well abate the over-merry spleen,
Which otherwise would grow into extremes.
[*he goes, the huntsmen following*

[ii.] *A richly furnished bedroom in the Lord's house*

Sly, clad in a night-dress, asleep in a chair with attendants at hand; 'some with apparel, others with basin and ewer and other appurtenances.' The Lord enters the room

Sly [*awakening*]. For God's sake, a pot of small ale.

1 *Servant.* Will't please your lordship drink a cup of sack?

2 *Servant.* Will't please your honour taste of these conserves?

3 *Servant.* What raiment will your honour wear to-day?

Sly. I am Christophero Sly, call not me 'honour' nor 'lordship': I ne'er drank sack in my life: and if you give me any conserves, give me conserves of beef: ne'er ask me what raiment I'll wear, for I have no more doublets than backs, no more stockings than legs, nor no more shoes than feet, nay, sometime more feet than shoes, or such shoes as my toes look through the overleather.

Lord. Heaven cease this idle humour in your honour!
O, that a mighty man, of such descent,
Of such possessions and so high esteem,
Should be infuséd with so foul a spirit!

Sly. What, would you make me mad? Am not I Christopher Sly, old Sly's son of Burton-heath, by birth a pedlar, by education a card-maker, by transmutation a bear-herd, and now by present profession a tinker? Ask Marian Hacket, the fat ale-wife of Wincot, if she know me not: if she say I am not xiiii. d. on the score for sheer ale, score me up for the lyingest knave in Christendom. [*a servant brings him a pot of ale*] What! I am not bestraught: here's— [*he drinks*

3 *Servant.* O, this it is that makes your lady mourn.

2 *Servant.* O, this it is that makes your servants droop.
Lord. Hence comes it that your kindred shuns
your house,
As beaten hence by your strange lunacy.
O, noble lord, bethink thee of thy birth,
Call home thy ancient thoughts from banishment,
And banish hence these abject lowly dreams:
Look, how thy servants do attend on thee,
Each in his office ready at thy beck.
Wilt thou have music? Hark! Apollo plays, ['*music*'
And twenty cagéd nightingales do sing.
Or wilt thou sleep? we'll have thee to a couch,
Softer and sweeter than the lustful bed
On purpose trimmed up for Semiramis.
Say thou wilt walk; we will bestrow the ground:
Or wilt thou ride? thy horses shall be trapped,
Their harness studded all with gold and pearl.
Dost thou love hawking? thou hast hawks will soar
Above the morning lark. Or wilt thou hunt?
Thy hounds shall make the welkin answer them,
And fetch shrill echoes from the hollow earth.
1 *Servant.* Say thou wilt course—thy greyhounds are
as swift
As breathéd stags: ay, fleeter than the roe.
2 *Servant.* Dost thou love pictures? we will fetch
thee straight
Adonis painted by a running brook,
And Cytherea all in sedges hid,
Which seem to move and wanton with her breath,
Even as the waving sedges play with wind.
Lord. We'll show thee Io as she was a maid,
And how she was beguiléd and surprised,
As lively painted as the deed was done.
3 *Servant.* Or Daphne roaming through a thorny wood,

Scratching her legs that one shall swear she bleeds,
And at that sight shall sad Apollo weep,
So workmanly the blood and tears are drawn.
Lord. Thou art a lord, and nothing but a lord:
Thou hast a lady far more beautiful
Than any woman in this waning age.
1 *Servant.* And till the tears that she hath shed for thee
Like envious floods o'er-run her lovely face,
She was the fairest creature in the world—
And yet she is inferior to none.
Sly. Am I a lord? and have I such a lady?
Or do I dream? or have I dreamed till now?
I do not sleep: I see, I hear, I speak;
I smell sweet savours and I feel soft things:
Upon my life, I am a lord indeed,
And not a tinker nor Christophero Sly.
Well, bring our lady hither to our sight—
And once again a pot o'th' smallest ale.
2 *Servant* [*presents the basin*]. Will't please your mightiness to wash your hands? [*Sly washes*
O, how we joy to see your wit restored!
O, that once more you knew but what you are!
These fifteen years you have been in a dream,
Or when you waked, so waked as if you slept.
Sly. These fifteen years! by my fay, a goodly nap.
But did I never speak of all that time?
1 *Servant.* O, yes, my lord, but very idle words,
For though you lay here in this goodly chamber,
Yet would you say ye were beaten out of door,
And rail upon the hostess of the house,
And say you would present her at the leet,
Because she brought stone jugs and no sealed quarts:
Sometimes, you would call out for Cicely Hacket.

Sly. Ay, the woman's maid of the house.
3 *Servant.* Why, sir, you know no house, nor no such maid,
Nor no such men as you have reckoned up,
As Stephen Sly, and old John Naps of Greece,
And Peter Turph, and Henry Pimpernell;
And twenty more such names and men as these,
Which never were nor no man ever saw.
Sly. Now, Lord be thankéd for my good amends!
All. Amen.
Sly. I thank thee, thou shalt not lose by it.

The page enters as a 'lady with attendants'; one proffers Sly a pot of ale

Page. How fares my noble lord?
Sly. Marry, I fare well—for here is cheer enough.
Where is my wife? [*he drinks*
Page. Here, noble lord, what is thy will with her?
Sly. Are you my wife and will not call me husband?
My men should call me 'lord,' I am your goodman.
Page. My husband and my lord, my lord and husband,
I am your wife in all obedience.
Sly. I know it well. What must I call her?
Lord. Madam.
Sly. Al'ce madam, or Joan madam?
Lord. 'Madam' and nothing else, so lords call ladies.
Sly. Madam wife, they say that I have dreamed
And slept above some fifteen year or more.
Page. Ay, and the time seems thirty unto me,
Being all this time abandoned from your bed.
Sly. 'Tis much! Servants, leave me and her alone.
[*the servants withdraw*
Madam, undress you and come now to bed.
Page. Thrice-noble lord, let me entreat of you

To pardon me yet for a night or two;
Or, if not so, until the sun be set:
For your physicians have expressly charged,
In peril to incur your former malady,
That I should yet absent me from your bed:
I hope this reason stands for my excuse.

Sly. Ay, it stands so that I may hardly tarry so long. But I would be loath to fall into my dreams again: I will therefore tarry in despite of the flesh and the blood.

1 Servant re-enters

1 Servant. Your honour's players, hearing your amendment,
Are come to play a pleasant comedy,
For so your doctors hold it very meet,
Seeing too much sadness hath congealed your blood,
And melancholy is the nurse of frenzy.
Therefore they thought it good you hear a play
And frame your mind to mirth and merriment,
Which bars a thousand harms and lengthens life.

Sly. Marry, I will; let them play it. Is not a †commodity a Christmas gambold or a tumbling-trick?

Page. No, my good lord, it is more pleasing stuff.

Sly. What, household stuff?

Page. It is a kind of history.

Sly. Well, we'll see't. Come, madam wife, sit by my side and let the world slip, we shall ne'er be younger.

[*the page sits beside him*

A 'flourish' of trumpets

THE TAMING OF THE SHREW

[I. I.] *Padua. The houses of Baptista, Hortensio and others opening upon a public square; trees and a seat*

'LUCENTIO and his man TRANIO' enter the square

Lucentio. Tranio, since for the great desire I had
To see fair Padua, nursery of arts,
I am arrived for fruitful Lombardy,
The pleasant garden of great Italy,
And by my father's love and leave am armed
With his good will and thy good company,
My trusty servant, well approved in all,
Here let us breathe and haply institute
A course of learning and ingenious studies.
Pisa renownéd for grave citizens
Gave me my being and my father first,
A merchant of great traffic through the world,
Vincentio, come of the Bentivolii:
Vincentio's son, brought up in Florence,
It shall become to serve all hopes conceived.
To deck his fortune with his virtuous deeds:
And therefore, Tranio, for the time I study
Virtue, and that part of philosophy
Will I apply that treats of happiness
By virtue specially to be achieved.
Tell me thy mind, for I have Pisa left
And am to Padua come, as he that leaves
A shallow plash to plunge him in the deep,
And with satiety seeks to quench his thirst.

Tranio. Mi perdonato, gentle master mine:
I am in all affected as yourself,
Glad that you thus continue your resolve,

To suck the sweets of sweet philosophy.
Only, good master, while we do admire
This virtue and this moral discipline,
Let's be no stoics nor no stocks I pray,
Or so devote to Aristotle's checks,
As Ovid be an outcast quite abjured:
Balk logic with acquaintance that you have,
And practise rhetoric in your common talk,
Music and poesy use to quicken you,
The mathematics and the metaphysics
Fall to them as you find your stomach serves you:
No profit grows where is no pleasure ta'en...
In brief, sir, study what you most affect.
Lucentio. Gramercies, Tranio, well dost thou advise.
If, Biondello, thou wert come ashore,
We could at once put us in readiness,
And take a lodging fit to entertain
Such friends as time in Padua shall beget.
But stay awhile, what company is this?
Tranio. Master, some show to welcome us to town.

A door opens, and 'BAPTISTA, with his two daughters KATHARINA and BIANCA,' followed by 'GREMIO, a pantaloon,' and 'HORTENSIO, suitor to Bianca,' come out. 'Lucentio and Tranio stand by' among the trees

Baptista. Gentlemen, importune me no farther,
For how I firmly am resolved you know;
That is, not to bestow my youngest daughter,
Before I have a husband for the elder:
If either of you both love Katharina,
Because I know you well, and love you well,
Leave shall you have to court her at your pleasure.
Gremio. To cart her rather: she's too rough for me.
There, there, Hortensio, will you any wife?

Katharina. I pray you, sir, is it your will
To make a stale of me amongst these mates?
Hortensio. Mates, maid! how mean you that? no mates for you,
Unless you were of gentler, milder mould.
Katharina. I'faith, sir, you shall never need to fear.
Iwis it is not half way to her heart:
But if it were, doubt not her care should be
To comb your noddle with a three-legged stool,
And paint your face, and use you like a fool.
Hortensio. From all such devils, good Lord deliver us!
Gremio. And me too, good Lord!
(*Tranio.* Husht, master! here's some good pastime toward;
That wench is stark mad or wonderful froward.
(*Lucentio.* But in the other's silence do I see
Maid's mild behaviour and sobriety.
Peace, Tranio.
(*Tranio.* Well said, master—mum! and gaze your fill.
Baptista. Gentlemen, that I may soon make good
What I have said, Bianca, get you in.
And let it not displease thee, good Bianca,
For I will love thee ne'er the less, my girl.
[*he fondles her*
Katharina. A pretty peat! it is best
Put finger in the eye, an she knew why.
Bianca. Sister, content you in my discontent.
Sir, to your pleasure humbly I subscribe:
My books and instruments shall be my company,
On them to look and practise by myself.
(*Lucentio.* Hark, Tranio! thou mayst hear Minerva speak.

Hortensio. Signior Baptista, will you be so strange?
Sorry am I that our good will effects
Bianca's grief.
Gremio. Why will you mew her up,
Signior Baptista, for this fiend of hell,
And make her bear the penance of her tongue?
Baptista. Gentlemen, content ye; I am resolved:
Go in, Bianca.... [*Bianca goes in*
And for I know she taketh most delight
In music, instruments and poetry,
Schoolmasters will I keep within my house,
Fit to instruct her youth. If you, Hortensio,
Or Signior Gremio, you, know any such,
Prefer them hither; for to cunning men
I will be very kind, and liberal
To mine own children in good bringing-up.
And so farewell...Katharina you may stay,
For I have more to commune with Bianca. [*he goes in*
Katharina. Why, and I trust I may go too, may I not?
What, shall I be appointed hours, as though, belike,
I knew not what to take, and what to leave? Ha!
[*she turns upon her heel*
Gremio. You may go to the devil's dam: your gifts are so good, here's none will hold you. [*she enters the house and claps to the door behind her*] There! love is not so great, Hortensio, but we may blow our nails together, and fast it fairly out: our cake's dough on both sides. Farewell: yet, for the love I bear my sweet Bianca, if I can by any means light on a fit man to teach her that wherein she delights, I will wish him to her father.
Hortensio. So will I, Signior Gremio: but a word, I pray. Though the nature of our quarrel yet never brooked parle, know now, upon advice, it toucheth us both—that we may yet again have access to our fair

mistress and be happy rivals in Bianca's love—to labour and effect one thing specially.

Gremio. What's that, I pray?

Hortensio. Marry, sir, to get a husband for her sister.

Gremio. A husband! a devil.

Hortensio. I say, a husband.

Gremio. I say, a devil. Think'st thou, Hortensio, though her father be very rich, any man is so very a fool to be married to hell?

Hortensio. Tush, Gremio: though it pass your patience and mine to endure her loud alarums, why, man, there be good fellows in the world, an a man could light on them, would take her with all faults, and money enough.

Gremio. I cannot tell: but I had as lief take her dowry with this condition—to be whipped at the high-cross every morning.

Hortensio. Faith, as you say, there's small choice in rotten apples. But come, since this bar in law makes us friends, it shall be so far forth friendly maintained till by helping Baptista's eldest daughter to a husband we set his youngest free for a husband, and then have to't afresh. Sweet Bianca! Happy man be his dole! He that runs fastest gets the ring. How say you, Signior Gremio?

Gremio. I am agreed, and would I had given him the best horse in Padua to begin his wooing that would thoroughly woo her, wed her and bed her and rid the house of her! Come on. [*they go off together*

Tranio. I pray, sir, tell me, is it possible
That love should of a sudden take such hold?

Lucentio. O Tranio, till I found it to be true,
I never thought it possible or likely;
But see, while idly I stood looking on,
I found the effect of love in idleness,

And now in plainness do confess to thee—
That art to me as secret and as dear
As Anna to the Queen of Carthage was—
Tranio, I burn, I pine, I perish, Tranio,
If I achieve not this young modest girl.
Counsel me, Tranio, for I know thou canst:
Assist me, Tranio, for I know thou wilt.
Tranio. Master, it is no time to chide you now;
Affection is not rated from the heart:
If love have touched you, nought remains but so—
'Redime te captum quam queas minimo.'
Lucentio. Gramercies, lad. Go forward, this contents.
The rest will comfort, for thy counsel's sound.
Tranio. Master, you looked so longly on the maid,
Perhaps you marked not what's the pith of all.
Lucentio. O yes, I saw sweet beauty in her face,
Such as the daughter of Agenor had,
That made great Jove to humble him to her hand,
When with his knees he kissed the Cretan strand.
Tranio. Saw you no more? marked you not how her sister
Began to scold and raise up such a storm
That mortal ears might hardly endure the din?
Lucentio. Tranio, I saw her coral lips to move,
And with her breath she did perfume the air.
Sacred and sweet was all I saw in her.
Tranio. Nay, then 'tis time to stir him from his trance.
I pray, awake, sir: if you love the maid,
Bend thoughts and wits to achieve her. Thus it stands:
Her elder sister is so curst and shrewd
That till the father rid his hands of her,
Master, your love must live a maid at home,
And therefore has he closely mewed her up,
Because he will not be annoyed with suitors.

Lucentio. Ah, Tranio, what a cruel father's he!
But art thou not advised, he took some care
To get her cunning schoolmasters to instruct her?
Tranio. Ay, marry, am I, sir—and now 'tis plotted.
Lucentio. I have it, Tranio.
Tranio. Master, for my hand,
Both our inventions meet and jump in one!
Lucentio. Tell me thine first.
Tranio. You will be schoolmaster,
And undertake the teaching of the maid:
That's your device.
Lucentio. It is: may it be done?
Tranio. Not possible; for who shall bear your part,
And be in Padua here Vincentio's son,
Keep house and ply his book, welcome his friends,
Visit his countrymen and banquet them?
Lucentio. Basta, content thee; for I have it full.
We have not yet been seen in any house,
Nor can we be distinguished by our faces
For man or master: then it follows thus;
Thou shalt be master, Tranio, in my stead,
Keep house and port and servants, as I should:
I will some other be—some Florentine,
Some Neapolitan, or mean man of Pisa.
'Tis hatched, and shall be so: Tranio, at once
Uncase thee; take my coloured hat and cloak:
When Biondello comes, he waits on thee,
But I will charm him first to keep his tongue.
Tranio. So had you need. [*they change habits*
In brief, sir, sith it your pleasure is,
And I am tied to be obedient—
For so your father charged me at our parting;
'Be serviceable to my son,' quoth he,
Although I think 'twas in another sense—

I am content to be Lucentio,
Because so well I love Lucentio.
Lucentio. Tranio, be so, because Lucentio loves,
And let me be a slave, t'achieve that maid
Whose sudden sight hath thralled my wounded eye.

BIONDELLO approaches

Here comes the rogue. Sirrah, where have you been?
Biondello. Where have I been! Nay, how now! where are you?
Master, has my fellow Tranio stol'n your clothes?
Or you stol'n his? or both? pray, what's the news?
Lucentio. Sirrah, come hither. 'Tis no time to jest,
And therefore frame your manners to the time.
Your fellow Tranio here, to save my life,
Puts my apparel and my count'nance on,
And I for my escape have put on his;
For in a quarrel since I came ashore
I killed a man and fear I was descried:
Wait you on him, I charge you, as becomes,
While I make way from hence to save my life:
You understand me?
Biondello. Ay, sir, ne'er a whit.
Lucentio. And not a jot of Tranio in your mouth.
Tranio is changed into Lucentio.
Biondello. The better for him, would I were so too!
Tranio. So could I, faith, boy, to have the next wish after,
That Lucentio indeed had Baptista's youngest daughter.
But, sirrah, not for my sake, but your master's, I advise
You use your manners discreetly in all kind of companies:
When I am alone, why, then I am Tranio;
But in all places else, your master Lucentio.

Lucentio. Tranio, let's go:
One thing more rests, that thyself execute,
To make one among these wooers: if thou ask me why,
Sufficeth my reasons are both good and weighty.
[*they go*

'*The presenters above speak*'

1 *Servant.* My lord, you nod, you do not mind the play.
Sly [*awakes*]. Yes, by Saint Anne, do I. A good matter, surely: comes there any more of it?
Page. My lord, 'tis but begun.
Sly. 'Tis a very excellent piece of work, madam lady: would 'twere done! ['*they sit and mark*'

[1.2.] *Padua; the square, as before*

'PETRUCHIO *and his man* GRUMIO' *draw near Hortensio's house*

Petruchio. Verona, for a while I take my leave,
To see my friends in Padua, but of all
My best belovéd and approvéd friend,
Hortensio; and I trow this is his house...
Here, sirrah Grumio, knock, I say.
Grumio. Knock, sir! whom should I knock? is there any man has rebused your worship?
Petruchio. Villain, I say, knock me here soundly.
Grumio. Knock you here, sir? why, sir, what am I, sir, that I should knock you here, sir?
Petruchio. Villain, I say, knock me at this gate,
And rap me well, or I'll knock your knave's pate.
Grumio. My master is grown quarrelsome: I should knock you first,
And then I know after who comes by the worst.
Petruchio. Will it not be?

Faith, sirrah, an you'll not knock, I'll ring it!
I'll try how you can 'sol, fa,' and sing it.

['*he wrings him by the ears*'

Grumio. Help, masters, help! my master is mad.

Petruchio. Now, knock when I bid you:
sirrah! villain!

HORTENSIO opens

Hortensio. How now! what's the matter? My old friend Grumio! and my good friend Petruchio! How do you all at Verona?

Petruchio. Signior Hortensio, come you to part the fray?
'Con tutto il cuore, ben trovato,' may I say.

Hortensio. 'Alla nostra casa ben venuto, molto honorato signor mio Petruchio.'
Rise, Grumio, rise, we will compound this quarrel.

Grumio. Nay, 'tis no matter, sir, what he 'leges in Latin. If this be not a lawful cause for me to leave his service, look you, sir. He bid me knock him and rap him soundly, sir: well, was it fit for a servant to use his master so, being perhaps (for aught I see) two and thirty, a pip out?
Whom would to God I had well knocked at first,
Then had not Grumio come by the worst.

Petruchio. A senseless villain! Good Hortensio,
I bade the rascal knock upon your gate,
And could not get him for my heart to do it.

Grumio. Knock at the gate! O heavens! Spake you not these words plain, 'Sirrah, knock me here: rap me here: knock me well, and knock me soundly'? And come you now with 'knocking at the gate'?

Petruchio. Sirrah, be gone, or talk not, I advise you.

Hortensio. Petruchio, patience, I am Grumio's pledge:

Why, this' a heavy chance 'twixt him and you,
Your ancient, trusty, pleasant servant Grumio.
And tell me now, sweet friend, what happy gale
Blows you to Padua here from old Verona?

Petruchio. Such wind as scatters young men through the world,
To seek their fortunes farther than at home,
Where small experience grows but in a few.
Signior Hortensio, thus it stands with me—
Antonio, my father, is deceased,
And I have thrust myself into this maze,
Haply to wive and thrive as best I may:
Crowns in my purse I have, and goods at home,
And so am come abroad to see the world.

Hortensio. Petruchio, shall I then come roundly to thee,
And wish thee to a shrewd ill-favoured wife?
Thou'dst thank me but a little for my counsel:
And yet I'll promise thee she shall be rich,
And very rich: but th'art too much my friend,
And I'll not wish thee to her.

Petruchio. Signior Hortensio, 'twixt such friends as we,
Few words suffice: and therefore, if thou know
One rich enough to be Petruchio's wife—
As wealth is burden of my wooing dance—
Be she as foul as was Florentius' love,
As old as Sibyl, and as curst and shrewd
As Socrates' Xanthippe, or a worse,
She moves me not, or not removes, at least,
Affection's edge in me, were she as rough
As are the swelling Adriatic seas.
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

Grumio. Nay, look you, sir, he tells you flatly what his mind is: why, give him gold enough, and marry him

to a puppet or an aglet-baby, or an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses: why, nothing comes amiss, so money comes withal.

Hortensio. Petruchio, since we are stepped thus far in,
I will continue that I broached in jest.
I can, Petruchio, help thee to a wife
With wealth enough, and young and beauteous,
Brought up as best becomes a gentlewoman.
Her only fault, and that is faults enough,
Is that she is intolerable curst
And shrewd and froward, so beyond all measure,
That, were my state far worser than it is,
I would not wed her for a mine of gold.

Petruchio. Hortensio, peace; thou know'st not gold's effect.
Tell me her father's name and 'tis enough;
For I will board her, though she chide as loud
As thunder when the clouds in autumn crack.

Hortensio. Her father is Baptista Minola,
An affable and courteous gentleman,
Her name is Katharina Minola,
Renowned in Padua for her scolding tongue.

Petruchio. I know her father, though I know not her,
And he knew my deceaséd father well:
I will not sleep, Hortensio, till I see her,
And therefore let me be thus bold with you,
To give you over at this first encounter,
Unless you will accompany me thither.

Grumio. I pray you, sir, let him go while the humour lasts. O' my word, an she knew him as well as I do, she would think scolding would do little good upon him. She may perhaps call him half a score knaves or so: why, that's nothing; an he begin once, he'll rail in

his rope-tricks. I'll tell you what, sir, an she stand him but a little, he will throw a figure in her face, and so disfigure her with it, that she shall have no more eyes to see withal than a cat. You know him not, sir.

Hortensio. Tarry, Petruchio, I must go with thee,
For in Baptista's keep my treasure is:
He hath the jewel of my life in hold,
His youngest daughter, beautiful Bianca,
And her withholds from me and other more,
Suitors to her and rivals in my love;
Supposing it a thing impossible,
For those defects I have before rehearsed,
That ever Katharina will be wooed:
Therefore this order hath Baptista ta'en,
That none shall have access unto Bianca,
Till Katharine the curst have got a husband.

Grumio. Katharine the curst!
A title for a maid of all titles the worst.

Hortensio. Now shall my friend Petruchio do me grace,
And offer me disguised in sober robes
To old Baptista as a schoolmaster
Well seen in music, to instruct Bianca,
That so I may by this device at least
Have leave and leisure to make love to her,
And unsuspected court her by herself.

Grumio. Here's no knavery! See, to beguile the old folks, how the young folks lay their heads together!

GREMIO enters the square, with 'LUCENTIO disguised' as Cambio, a schoolmaster

Master, master, look about you: who goes there? ha!

Hortensio. Peace, Grumio! it is the rival of my love. Petruchio, stand by a while.

(*Grumio.* A proper stripling and an amorous!
[*they stand by*
Gremio. O, very well—I have perused the note.
Hark you, sir, I'll have them very fairly bound—
All books of love, see that at any hand—
And see you read no other lectures to her:
You understand me. Over and beside
Signior Baptista's liberality,
I'll mend it with a largess. [*returning the note*] Take your paper too.
And let me have them very well perfumed;
For she is sweeter than perfume itself,
To whom they go. What will you read to her?
Lucentio. Whate'er I read to her, I'll plead for you
As for my patron, stand you so assured,
As firmly as yourself were still in place,
Yea, and perhaps with more successful words
Than you, unless you were a scholar, sir.
Gremio. O this learning, what a thing it is!
(*Grumio.* O this woodcock, what an ass it is!
(*Petruchio.* Peace, sirrah.
(*Hortensio.* Grumio, mum!
[*comes forward*] God save you, Signior Gremio!
Gremio. And you are well met, Signior Hortensio.
Trow you whither I am going? To Baptista Minola.
I promised to inquire carefully
About a schoolmaster for the fair Bianca,
And by good fortune I have lighted well
On this young man; for learning and behaviour
Fit for her turn, well read in poetry
And other books—good ones, I warrant ye.
Hortensio. 'Tis well: and I have met a gentleman
Hath promised me to help me to another,
A fine musician to instruct our mistress,

So shall I no whit be behind in duty
To fair Bianca, so beloved of me.
Gremio. Beloved of me, and that my deeds shall prove.
Grumio. And that his bags shall prove.
Hortensio. Gremio, 'tis now no time to vent our love.
Listen to me, and if you speak me fair,
I'll tell you news indifferent good for either.
Here is a gentleman whom by chance I met,
Upon agreement from us to his liking,
Will undertake to woo curst Katharine,
Yea, and to marry her, if her dowry please.
Gremio. So said, so done, is well.
Hortensio, have you told him all her faults?
Petruchio. I know she is an irksome brawling scold:
If that be all, masters, I hear no harm.
Gremio. No, say'st me so, friend? What countryman?
Petruchio. Born in Verona, old Antonio's son:
My father dead, my fortune lives for me,
And I do hope good days and long to see.
Gremio. Sir, such a life, with such a wife,
were strange!
But, if you have a stomach, to't a God's name –
You shall have me assisting you in all.
But will you woo this wild-cat?
Petruchio. Will I live?
Grumio. Will he woo her? ay, or I'll hang her.
Petruchio. Why came I hither but to that intent?
Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea puffed up with winds
Rage like an angry boar chafèd with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitchèd battle heard

Loud 'larums, neighing steeds, and trumpets' clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to hear,
As will a chestnut in a farmer's fire?
Tush! tush! fear boys with bugs.
Grumio. For he fears none.
Gremio. Hortensio, hark:
This gentleman is happily arrived,
My mind presumes, for his own good and ours.
Hortensio. I promised we would be contributors
And bear his charge of wooing, whatsoe'er.
Gremio. And so we will, provided that he win her.
Grumio. I would I were as sure of a good dinner.

TRANIO, bravely apparelled as Lucentio, swaggers up with BIONDELLO

Tranio. Gentlemen, God save you! If I may be bold,
Tell me, I beseech you, which is the readiest way
To the house of Signior Baptista Minola?
Biondello. He that has the two fair daughters: is't he you mean?
Tranio. Even he, Biondello.
Gremio. Hark you, sir! You mean not her too?
Tranio. Perhaps, him and her, sir. What have you to do?
Petruchio. Not her that chides, sir, at any hand, I pray.
Tranio. I love no chiders, sir: Biondello, let's away.
Lucentio. Well begun, Tranio.
Hortensio. Sir, a word ere you go:
Are you a suitor to the maid you talk of, yea or no?
Tranio. And if I be, sir, is it any offence?
Gremio. No; if without more words you will get you hence.

Tranio. Why, sir, I pray, are not the streets as free
For me as for you?
Gremio. But so is not she.
Tranio. For what reason, I beseech you?
Gremio. For this reason, if you'll know,
That she's the choice love of Signior Gremio.
Hortensio. That she's the chosen of Signior Hortensio.
Tranio. Softly, my masters! if you be gentlemen,
Do me this right; hear me with patience.
Baptista is a noble gentleman,
To whom my father is not all unknown,
And were his daughter fairer than she is,
She may more suitors have and me for one.
Fair Leda's daughter had a thousand wooers,
Then well one more may fair Bianca have:
And so she shall; Lucentio shall make one,
Though Paris came in hope to speed alone.
Gremio. What, this gentleman will out-talk us all!
Lucentio. Sir, give him head, I know he'll prove a jade.
Petruchio. Hortensio, to what end are all these words?
Hortensio. Sir, let me be so bold as ask you,
Did you yet ever see Baptista's daughter?
Tranio. No, sir, but hear I do that he hath two:
The one as famous for a scolding tongue,
As is the other for beauteous modesty.
Petruchio. Sir, sir, the first's for me, let her go by.
Gremio. Yea, leave that labour to great Hercules,
And let it be more than Alcides' twelve.
Petruchio. Sir, understand you this of me in sooth,
The youngest daughter whom you hearken for
Her father keeps from all access of suitors,
And will not promise her to any man,
Until the elder sister first be wed.
The younger then is free, and not before.

Tranio. If it be so, sir, that you are the man
Must stead us all and me amongst the rest;
And if you break the ice and do this feat,
Achieve the elder, set the younger free
For our access—whose hap shall be to have her
Will not so graceless be to be ingrate.
Hortensio. Sir, you say well, and well you do conceive,
And since you do profess to be a suitor,
You must, as we do, gratify this gentleman,
To whom we all rest generally beholding.
Tranio. Sir, I shall not be slack, in sign whereof,
Please ye we may contrive this afternoon,
And quaff carouses to our mistress' health,
And do as adversaries do in law,
Strive mightily, but eat and drink as friends.
Grumio, Biondello. O excellent motion! Fellows,
let's be gone.
Hortensio. The motion's good indeed, and be it so,
Petruchio, I shall be your ben venuto. [*they go*

[2. 1.] *A room in the house of Baptista*

KATHARINA with a whip stands over BIANCA, who crouches by the wall, her hands tied behind her

Bianca. Good sister, wrong me not, nor
wrong yourself,
To make a bondmaid and a slave of me.
That I disdain: but for these other gauds,
Unbind my hands, I'll pull them off myself,
Yea, all my raiment, to my petticoat,
Or what you will command me will I do,
So well I know my duty to my elders.
Katharina. Of all thy suitors, here I charge thee, tell
Whom thou lov'st best: see thou dissemble not.
Bianca. Believe me, sister, of all the men alive

I never yet beheld that special face
Which I could fancy more than any other.
Katharina. Minion, thou liest: is't not Hortensio?
Bianca. If you affect him, sister, here I swear
I'll plead for you myself, but you shall have him.
Katharina. O then, belike, you fancy riches more—
You will have Gremio to keep you fair.
Bianca. Is it for him you do envy me so?
Nay then you jest, and now I well perceive
You have but jested with me all this while:
I prithee, sister Kate, untie my hands.
Katharina ['*strikes her*']. If that be jest, then all the rest was so.

BAPTISTA enters

Baptista. Why, how now, dame! whence grows this insolence?
Bianca, stand aside. Poor girl! she weeps.
[*he unbinds her hands*
Go ply thy needle, meddle not with her.
For shame, thou hilding of a devilish spirit,
Why dost thou wrong her that did ne'er wrong thee?
When did she cross thee with a bitter word?
Katharina. Her silence flouts me, and I'll be revenged.
['*flies after Bianca*'
Baptista [*checks her*]. What, in my sight? Bianca, get thee in. [*Bianca departs*
Katharina. What, will you not suffer me? Nay, now I see
She is your treasure, she must have a husband,
I must dance bare-foot on her wedding-day
And for your love to her lead apes in hell.
Talk not to me, I will go sit and weep
Till I can find occasion of revenge. [*she flings out*

Baptista. Was ever gentleman thus grieved as I?
But who comes here?

GREMIO enters, with LUCENTIO as Cambio the schoolmaster, PETRUCHIO, with HORTENSIO as Licio the musician, and TRANIO as Lucentio, 'with his boy bearing a lute and books'

Gremio. Good morrow, neighbour Baptista.
Baptista. Good morrow, neighbour Gremio. [*he bows*] God save you, gentlemen!
Petruchio. And you, good sir: pray, have you not
a daughter
Called Katharina, fair and virtuous?
Baptista. I have a daughter, sir, called Katharina.
Gremio. You are too blunt, go to it orderly.
Petruchio. You wrong me, Signior Gremio, give
me leave.
I am a gentleman of Verona, sir,
That, hearing of her beauty and her wit,
Her affability and bashful modesty.
[*Baptista throws up his hands*
Her wondrous qualities, and mild behaviour,
Am bold to show myself a forward guest
Within your house, to make mine eye the witness
Of that report which I so oft have heard.
And, for an entrance to my entertainment,
I do present you with a man of mine,
[*presenting Hortensio*
Cunning in music and the mathematics,
To instruct her fully in those sciences,
Whereof I know she is not ignorant.
Accept of him, or else you do me wrong.
His name is Licio, born in Mantua.

Baptista. You're welcome, sir, and he for your good sake.
But for my daughter Katharine, this I know,
She is not for your turn, the more my grief.
Petruchio. I see you do not mean to part with her,
Or else you like not of my company.
Baptista. Mistake me not, I speak but as I find.
Whence are you, sir? what may I call your name?
Petruchio. Petruchio is my name, Antonio's son,
A man well known throughout all Italy.
Baptista. I know him well: you are welcome for his sake.
Gremio. Saving your tale, Petruchio, I pray,
Let us, that are poor petitioners, speak too!
Backare! you are marvellous forward.
Petruchio. O, pardon me, Signior Gremio, I would fain be doing.
Gremio. I doubt it not, sir; but you will curse your wooing.
[*to Baptista*] Neighbour, this is a gift very grateful, I am sure of it. To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto you this young scholar, [*presenting Lucentio*] that hath been long studying at Rheims, as cunning in Greek, Latin, and other languages, as the other in music and mathematics. His name is Cambio; pray accept his service.
Baptista. A thousand thanks, Signior Gremio: welcome, good Cambio. [*he turns to Tranio*] But, gentle sir, methinks you walk like a stranger. May I be so bold to know the cause of your coming?
Tranio. Pardon me, sir, the boldness is mine own,
That, being a stranger in this city here,
Do make myself a suitor to your daughter,

Unto Bianca, fair, and virtuous:
Nor is your firm resolve unknown to me,
In the preferment of the eldest sister.
This liberty is all that I request,
That, upon knowledge of my parentage,
I may have welcome 'mongst the rest that woo,
And free access and favour as the rest.
And toward the education of your daughters
I here bestow a simple instrument,
And this small packet of Greek and Latin books.
[*Biondello comes forward with lute and books*
If you accept them, then their worth is great.
Baptista. Lucentio is your name—of whence, I pray?
Tranio. Of Pisa, sir, son to Vincentio.
Baptista. A mighty man of Pisa—by report
I know him well: you are very welcome, sir.
Take you the lute, and you the set of books,
[*to Hortensio and Lucentio*
You shall go see your pupils presently.
Holla, within!
A servant enters
Sirrah, lead these gentlemen
To my daughters, and tell them both,
These are their tutors, bid them use them well.
[*Hortensio and Lucentio depart*
We will go walk a little in the orchard,
And then to dinner. You are passing welcome,
And so I pray you all to think yourselves.
Petruchio. Signior Baptista, my business asketh haste,
And every day I cannot come to woo.
You knew my father well, and in him me,
Left solely heir to all his lands and goods,

Which I have bettered rather than decreased,
Then tell me—if I get your daughter's love,
What dowry shall I have with her to wife?
Baptista. After my death, the one half of my lands,
And in possession twenty thousand crowns.
Petruchio. And, for that dowry, I'll assure her of
Her widowhood—be it that she survive me—
In all my lands and leases whatsoever.
Let specialties be therefore drawn between us,
That covenants may be kept on either hand.
Baptista. Ay, when the special thing is well obtained,
This is, her love; for that is all in all.
Petruchio. Why, that is nothing; for I tell you, father,
I am as peremptory as she proud-minded;
And where two raging fires meet together,
They do consume the thing that feeds their fury.
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all:
So I to her, and so she yields to me.
For I am rough and woo not like a babe.
Baptista. Well mayst thou woo, and happy be
thy speed!
But be thou armed for some unhappy words.
Petruchio. Ay, to the proof—as mountains are for winds,
That shake not, though they blow perpetually.

'*Enters* HORTENSIO *with his head broke*'

Baptista. How now, my friend! why dost thou look
so pale?
Hortensio. For fear, I promise you, if I look pale.
Baptista. What, will my daughter prove a
good musician?
Hortensio. I think she'll sooner prove a soldier—
Iron may hold with her, but never lutes.

Baptista. Why, then thou canst not break her to the lute?

Hortensio. Why no, for she hath broke the lute to me.
I did but tell her she mistook her frets,
And bowed her hand to teach her fingering,
When, with a most impatient devilish spirit,
'Frets, call you these?' quoth she, 'I'll fume with them':
And, with that word, she struck me on the head,
And through the instrument my pate made way,
And there I stood amazéd for a while,
As on a pillory, looking through the lute.
While she did call me rascal fiddler,
And twangling Jack, with twenty such vile terms,
As had she studied to misuse me so.

Petruchio. Now, by the world, it is a lusty wench.
I love her ten times more than e'er I did,
O, how I long to have some chat with her!

Baptista. Well, go with me, and be not so discomfited
Proceed in practice with my younger daughter,
She's apt to learn and thankful for good turns.
Signior Petruchio, will you go with us,
Or shall I send my daughter Kate to you?

Petruchio. I pray you do. I will attend her here,
[*all depart save Petruchio*
And woo her with some spirit when she comes.
Say that she rail, why then I'll tell her plain
She sings as sweetly as a nightingale:
Say that she frown, I'll say she looks as clear
As morning roses newly washed with dew:
Say she be mute and will not speak a word,
Then I'll commend her volubility,
And say she uttereth piercing eloquence:
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week:

If she deny to wed, I'll crave the day
When I shall ask the banns, and when be married.
But here she comes, and now, Petruchio, speak.

KATHARINA enters

Good morrow, Kate—for that's your name, I hear.
Katharina. Well have you heard, but something hard of hearing;
They call me Katharine that do talk of me.
Petruchio. You lie, in faith, for you are called plain Kate,
And bonny Kate, and sometimes Kate the curst:
But Kate, the prettiest Kate in Christendom,
Kate of Kate Hall, my super-dainty Kate,
For dainties are all cates, and therefore, Kate,
Take this of me, Kate of my consolation—
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.
Katharina. Moved! in good time! let him that moved you hither,
Remove you hence: I knew you at the first
You were a moveable.
Petruchio. Why, what's a moveable?
Katharina. A joint-stool.
Petruchio. Thou hast hit it: come, sit on me.
Katharina. Asses are made to bear, and so are you.
Petruchio. Women are made to bear, and so are you.
Katharina. No such a jade as you, if me you mean.
Petruchio. Alas, good Kate! I will not burden thee,
For knowing thee to be but young and light,—
Katharina. Too light for such a swain as you to catch,
And yet as heavy as my weight should be.

Petruchio. Should be! should—buzz!
Katharina. Well ta'en, and like a buzzard.
Petruchio. O, slow-winged turtle! shall a buzzard take thee?
Katharina. Ay, for a turtle, as he takes a buzzard.
Petruchio. Come, come, you wasp, i'faith, you are too angry.
Katharina. If I be waspish, best beware my sting.
Petruchio. My remedy is then, to pluck it out.
Katharina. Ay, if the fool could find it where it lies.
Petruchio. Who knows not where a wasp doth wear his sting?
In his tail.
Katharina. In his tongue.
Petruchio. Whose tongue?
Katharina. Yours, if you talk of tales, and so farewell. [*she turns to go*
Petruchio. What, with my tongue in your tail? nay, come again. [*he seizes her in his arms*
Good Kate, I am a gentleman—
Katharina. That I'll try. ['*she strikes him*'
Petruchio. I swear I'll cuff you, if you strike again.
Katharina. So may you loose your arms!
If you strike me, you are no gentleman,
And if no gentleman, why then no arms.
Petruchio. A herald, Kate? O, put me in thy books!
Katharina. What is your crest? a coxcomb?
Petruchio. A combless cock, so Kate will be my hen.
Katharina. No cock of mine, you crow too like a craven.
Petruchio. Nay, come, Kate, come; you must not look so sour.
Katharina. It is my fashion, when I see a crab.

Petruchio. Why, here's no crab, and therefore look
not sour.
Katharina. There is, there is.
Petruchio. Then show it me.
Katharina. Had I a glass, I would.
Petruchio. What, you mean my face?
Katharina. Well aimed of such a young one.
[*she struggles*
Petruchio. Now, by S. George, I am too young
for you.
Katharina. Yet you are withered.
[*touches his forehead*
Petruchio [*kisses her hand*]. 'Tis with cares.
Katharina [*she slips from him*]. I care not!
Petruchio. Nay, hear you, Kate. In sooth, you scape
not so. [*he catches her once more*
Katharina. I chafe you, if I tarry. Let me go!
[*she struggles again, biting and scratching as he speaks*
Petruchio. No, not a whit—I find you passing gentle:
'Twas told me you were rough and coy and sullen,
And now I find report a very liar;
For thou art pleasant, gamesome, passing courteous,
But slow in speech; yet sweet as spring-time flowers.
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will,
Nor hast thou pleasure to be cross in talk;
But thou with mildness entertain'st thy wooers,
With gentle conference, soft and affable....
[*he releases her*
Why does the world report that Kate doth limp?
O sland'rous world! Kate like the hazel-twig
Is straight and slender, and as brown in hue
As hazel-nuts and sweeter than the kernels...

O, let me see thee walk: thou dost not halt.
Katharina. Go, fool, and whom thou keep'st command.
Petruchio. Did ever Dian so become a grove
As Kate this chamber with her princely gait?
O, be thou Dian and let her be Kate,
And then let Kate be chaste and Dian sportful!
Katharina. Where did you study all this goodly speech?
Petruchio. It is extempore, from my mother-wit.
Katharina. A witty mother! witless else her son.
Petruchio. Am I not wise?
Katharina. Yes, keep you warm.
Petruchio. Marry, so I mean, sweet Katharine, in thy bed:
And therefore, setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife; your dowry 'greed on;
And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn,
For by this light whereby I see thy beauty,
Thy beauty that doth make me like thee well,
Thou must be married to no man but me.
For I am he am born to tame you, Kate,
And bring you from a wild Kate to a Kate
Conformable as other household Kates.

BAPTISTA, GREMIO, and TRANIO re-enter the room

Here comes your father—never make denial—
I must and will have Katharine to my wife.
Baptista. Now, Signior Petruchio, how speed you with my daughter?
Petruchio. How but well, sir? how but well?
It were impossible I should speed amiss.
Baptista. Why, how now, daughter Katharine! in your dumps?

Katharina. Call you me daughter? now, I promise you
You have showed a tender fatherly regard,
To wish me wed to one half lunatic,
A mad-cap ruffian and a swearing Jack,
That thinks with oaths to face the matter out.
Petruchio. Father, 'tis thus—yourself and all the world,
That talked of her, have talked amiss of her:
If she be curst, it is for policy:
For she's not froward, but modest as the dove;
She is not hot, but temperate as the morn;
For patience she will prove a second Grissel,
A Roman Lucrece for her chastity.
And to conclude, we have 'greed so well together,
That upon Sunday is the wedding-day.
Katharina. I'll see thee hanged on Sunday first.
Gremio. Hark, Petruchio, she says she'll see thee hanged first.
Tranio. Is this your speeding? nay, then, good night our part!
Petruchio. Be patient, gentlemen, I choose her for myself—
If she and I be pleased, what's that to you?
'Tis bargained 'twixt us twain, being alone,
That she shall still be curst in company.
I tell you, 'tis incredible to believe
How much she loves me: O, the kindest Kate!
She hung about my neck, and kiss on kiss
She vied so fast, protesting oath on oath,
That in a twink she won me to her love.
O, you are novices! 'tis a world to see,
How tame, when men and women are alone,
A meacock wretch can make the curstest shrew.
[*he snatches her hand*
Give me thy hand, Kate, I will unto Venice,

To buy apparel 'gainst the wedding-day...
Provide the feast, father, and bid the guests,
I will be sure my Katharine shall be fine.
Baptista. I know not what to say—but give me
your hands.
God send you joy, Petruchio! 'tis a match.
Gremio, Tranio. Amen, say we. We will be witnesses.
Petruchio. Father, and wife, and gentlemen, adieu,
I will to Venice—Sunday comes apace—
We will have rings, and things, and fine array,
And kiss me, Kate, we will be married o' Sunday.
[*he seizes her in his arms and kisses her; she breaks from him and flies the room; he departs by another door*
Gremio. Was ever match clapped up so suddenly?
Baptista. Faith, gentlemen, now I play a
merchant's part,
And venture madly on a desperate mart.
Tranio. 'Twas a commodity lay fretting by you,
'Twill bring you gain, or perish on the seas.
Baptista. The gain I seek is quiet in the match.
Gremio. No doubt but he hath got a quiet catch.
But now, Baptista, to your younger daughter—
Now is the day we long have lookéd for.
I am your neighbour, and was suitor first.
Tranio. And I am one, that love Bianca more
Than words can witness, or your thoughts can guess.
Gremio. Youngling! thou canst not love so dear as I.
Tranio. Greybeard! thy love doth freeze.
Gremio. But thine doth fry.
Skipper, stand back—'tis age that nourisheth.
Tranio. But youth in ladies' eyes that flourisheth.
Baptista. Content you, gentlemen, I will compound
this strife.
'Tis deeds must win the prize, and he, of both,

That can assure my daughter greatest dower,
Shall have Bianca's love.
Say, Signior Gremio, what can you assure her?
Gremio. First, as you know, my house within the city
Is richly furnishéd with plate and gold,
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuffed my crowns;
In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions bossed with pearl,
Valance of Venice gold in needlework,
Pewter and brass, and all things that belong
To house or housekeeping. Then, at my farm
I have a hundred milch-kine to the pail,
Sixscore fat oxen standing in my stalls,
And all things answerable to this portion.
Myself am struck in years, I must confess,
And if I die to-morrow this is hers,
If whilst I live she will be only mine.
Tranio. That 'only' came well in. Sir, list to me,
I am my father's heir and only son.
If I may have your daughter to my wife,
I'll leave her houses three or four as good,
Within rich Pisa walls, as any one
Old Signior Gremio has in Padua,
Besides two thousand ducats by the year
Of fruitful land, all which shall be her jointure.
What, have I pinched you, Signior Gremio?
Gremio. Two thousand ducats by the year, of land!
[*aside*] My land amounts not to so much in all.
That she shall have—besides an argosy
That now is lying in Marseilles' road.
What, have I choked you with an argosy?

Tranio. Gremio, 'tis known my father hath no less
Than three great argosies, besides two galliasses,
And twelve tight galleys. These I will assure her,
And twice as much, whate'er thou offer'st next.
Gremio. Nay, I have offered all, I have no more,
And she can have no more than all I have.
If you like me, she shall have me and mine.
Tranio. Why, then the maid is mine from all the world,
By your firm promise—Gremio is out-vied.
Baptista. I must confess your offer is the best,
And, let your father make her the assurance,
She is your own—else, you must pardon me,
If you should die before him, where's her dower?
Tranio. That's but a cavil; he is old, I young.
Gremio. And may not young men die, as well as old?
Baptista. Well, gentlemen,
I am thus resolved—On Sunday next you know
My daughter Katharine is to be married:
Now, on the Sunday following, shall Bianca
Be bride to you, if you make this assurance;
If not, to Signior Gremio:
And so I take my leave, and thank you both.
[*he bows and departs*
Gremio. Adieu, good neighbour. Now I fear thee not;
Sirrah, young gamester, your father were a fool
To give thee all, and in his waning age
Set foot under thy table: tut, a toy!
An old Italian fox is not so kind, my boy. [*he goes*
Tranio. A vengeance on your crafty withered hide!
Yet I have faced it with a card of ten.
'Tis in my head to do my master good:
I see no reason but supposed Lucentio
Must get a father, called—supposed Vincentio.

And that's a wonder: fathers commonly
Do get their children; but, in this case of wooing,
A child shall get a sire, if I fail not of my cunning.
[*he goes*

[3.1.] *Bianca's room in the house of Baptista*

BIANCA and HORTENSIO, disguised as Licio, are seated with a lute; LUCENTIO, disguised as Cambio, standing a little apart, waiting his turn. HORTENSIO takes BIANCA'S hand in his to teach her fingering

Lucentio [*interrupts*]. Fiddler, forbear, you grow too forward, sir!
Have you so soon forgot the entertainment
Her sister Katharine welcomed you withal?
Hortensio. But, wrangling pedant, this is
The patroness of heavenly harmony:
Then give me leave to have prerogative,
And when in music we have spent an hour,
Your lecture shall have leisure for as much.
Lucentio. Preposterous ass, that never read so far
To know the cause why music was ordained!
Was it not to refresh the mind of man
After his studies or his usual pain?
Then give me leave to read philosophy,
And while I pause, serve in your harmony.
Hortensio [*rises*]. Sirrah, I will not bear these braves of thine.
Bianca [*comes between them*]. Why, gentlemen, you do me double wrong,
To strive for that which resteth in my choice:
I am no breeching scholar in the schools,
I'll not be tied to hours nor 'pointed times,
But learn my lessons as I please myself.

And, to cut off all strife, here sit we down:
Take you your instrument, play you the whiles—
His lecture will be done ere you have tuned.
Hortensio. You'll leave his lecture when I am in tune?
Lucentio. That will be never! [*Hortensio threatens*] Tune your instrument.
[*Hortensio angrily withdraws; Bianca and Lucentio sit*
Bianca. Where left we last?
Lucentio. Here, madam:
'Hic ibat Simois, hic est Sigeia tellus,
Hic steterat Priami regia celsa senis.'
Bianca. Construe them.
Lucentio. 'Hic ibat,' as I told you before—'Simois,' I am Lucentio—'hic est,' son unto Vincentio of Pisa—'Sigeia tellus,' disguised thus to get your love—'Hic steterat,' and that Lucentio that comes a-wooing—'Priami,' is my man Tranio—'regia,' bearing my port—'celsa senis,' that we might beguile the old pantaloon.
Hortensio [*returns*]. Madam, my instrument's in tune.
Bianca. Let's hear—[*he plays*] O fie! the treble jars.
Lucentio. Spit in the hole, man, and tune again.
[*Hortensio once more withdraws*
Bianca. Now let me see if I can construe it. 'Hic ibat Simois,' I know you not—'hic est Sigeia tellus,' I trust you not—'Hic steterat Priami,' take heed he hear us not—'regia,' presume not—'celsa senis,' despair not.
Hortensio [*returns again*]. Madam, 'tis now in tune.
Lucentio. All but the base.
Hortensio. The base is right, 'tis the base knave, that jars.

[*aside*] How fiery and forward our pedant is!
Now, for my life, the knave doth court my love.
Pedascule, I'll watch you better yet.
[*he steals behind them*
Bianca. In time I may believe, yet I mistrust.
Lucentio. Mistrust it not—[*perceives Hortensio*] for, sure, Æacides
Was Ajax, called so from his grandfather.
Bianca [*rises*]. I must believe my master, else, I promise you,
I should be arguing still upon that doubt—
But let it rest. Now, Licio, to you.
[*she leads him aside*
Good master, take it not unkindly, pray,
That I have been thus pleasant with you both.
Hortensio [*over his shoulder*]. You may go walk, and give me leave awhile—
My lessons make no music in three parts.
Lucentio. Are you so formal, sir? well, I must wait—
[*aside*] And watch withal, for, but I be deceived,
Our fine musician groweth amorous.
[*he withdraws a little; Hortensio and Bianca sit*
Hortensio. Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art,
To teach you gamut in a briefer sort,
More pleasant, pithy, and effectual,
Than hath been taught by any of my trade:
And there it is in writing, fairly drawn.
Bianca. Why, I am past my gamut long ago.
Hortensio. Yet read the gamut of Hortensio.
Bianca [*reads*]. "'Gamut' I am, the ground of all accord;

'A re,' to plead Hortensio's passion;
'B mi,' Bianca, take him for thy lord,
'C fa ut,' that loves with all affection:
'D sol re,' one clef, two notes have I,
'E la mi,' show pity, or I die.'
Call you this gamut? tut! I like it not.
Old fashions please me best—I am not so nice
To change true rules for odd inventions.

A servant enters

Servant. Mistress, your father prays you leave your books,
And help to dress your sister's chamber up.
You know to-morrow is the wedding-day.

Bianca. Farewell sweet masters both, I must be gone.
[*she departs*

Lucentio. Faith, mistress, then I have no cause to stay.
[*he goes*

Hortensio. But I have cause to pry into this pedant,
Methinks he looks as though he were in love:
Yet if thy thoughts, Bianca, be so humble,
To cast thy wandring eyes on every stale,
Seize thee that list—if once I find thee ranging,
Hortensio will be quit with thee by changing. [*he goes*

[3. 2.] *The public square*

Baptista, Gremio, Tranio (as Lucentio), Lucentio (as Cambio), Katharina (in bridal array), Bianca, attendants and a concourse of people

Baptista [*to Tranio*]. Signior Lucentio, this is the 'pointed day,
That Katharine and Petruchio should be married,
And yet we hear not of our son-in-law:

What will be said? what mockery will it be,
To want the bridegroom when the priest attends
To speak the ceremonial rites of marriage?
What says Lucentio to this shame of ours?
Katharina. No shame but mine. I must forsooth be forced
To give my hand opposed against my heart
Unto a mad-brain rudesby, full of spleen,
Who wooed in haste, and means to wed at leisure...
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour:
And to be noted for a merry man,
He'll woo a thousand, 'point the day of marriage,
†Make feasts, invite friends, and proclaim the banns,
Yet never means to wed where he hath wooed.
Now must the world point at poor Katharine,
And say, 'Lo, there is mad Petruchio's wife,
If it would please him come and marry her.'
Tranio. Patience, good Katharine, and Baptista too.
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word.
Though he be blunt, I know him passing wise.
Though he be merry, yet withal he's honest.
Katharina. Would Katharine had never seen him though!

[*she turns homeward 'weeping,' followed by Bianca and the rest of the bridal train*

Baptista. Go, girl, I cannot blame thee now to weep,
For such an injury would vex a saint,
Much more a shrew of thy impatient humour.

Biondello comes running up

Biondello. Master, master! news, and such old news as you never heard of!

Baptista. Is it new and old too? how may that be?

Biondello. Why, is it not news, to hear of Petruchio's coming?

Baptista. Is he come?

Biondello. Why, no, sir.

Baptista. What then?

Biondello. He is coming.

Baptista. When will he be here?

Biondello. When he stands where I am and sees you there.

Tranio. But say, what to thine old news?

Biondello. Why, Petruchio is coming, in a new hat and an old jerkin; a pair of old breeches thrice turned; a pair of boots that have been candle-cases, one buckled, another laced; an old rusty sword ta'en out of the town-armoury, with a broken hilt, and chapeless; with two broken points: †with an old mothy saddle and stirrups of no kindred: his horse hipped besides, possessed with the glanders and like to mose in the chine, troubled with the lampass, infected with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, swayed in the back, and shoulder-shotten, near-legged before, and with a half-checked bit, and a head-stall of sheep's leather, which, being restrained to keep him from stumbling, hath been often burst and new-repaired with knots: one girth six times pieced, and a woman's crupper of velure, which hath two letters for her name, fairly set down in studs, and here and there pieced with pack-thread.

Baptista. Who comes with him?

Biondello. O, sir, his lackey, for all the world caparisoned like the horse: with a linen stock on one leg, and a kersey boot-hose on the other, gartered with a red

and blue list; an old hat, and the humour of forty fancies pricked in't for a feather; a monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.

Tranio. 'Tis some odd humour pricks him to this fashion.

Yet oftentimes he goes but mean-apparelled.

Baptista. I am glad he's come, howsoe'er he comes.

Biondello. Why, sir, he comes not.

Baptista. Didst thou not say he comes?

Biondello. Who? that Petruchio came?

Baptista. Ay, that Petruchio came.

Biondello. No, sir, I say his horse comes, with him on his back.

Baptista. Why, that's all one.

Biondello. Nay, by S. Jamy,
I hold you a penny,
A horse and a man
Is more than one,
And yet not many.

PETRUCHIO and GRUMIO, basely attired, enter the square in boisterous fashion

Petruchio. Come, where be these gallants? who's at home?

Baptista [*coldly*]. You are welcome, sir.

Petruchio. And yet I come not well?

Baptista. And yet you halt not.

Tranio. Not so well apparelled
As I wish you were.

Petruchio. Were it not better I should rush in thus?
But where is Kate? where is my lovely bride?
How does my father? Gentles, methinks you frown
And wherefore gaze this goodly company,

As if they saw some wondrous monument,
Some comet, or unusual prodigy?
Baptista. Why, sir, you know, this is your
wedding-day:
First were we sad, fearing you would not come,
Now sadder, that you come so unprovided.
Fie! doff this habit, shame to your estate,
An eyesore to our solemn festival.
Tranio. And tell us what occasion of import
Hath all so long detained you from your wife,
And sent you hither so unlike yourself?
Petruchio. Tedious it were to tell, and harsh to hear—
Sufficeth I am come to keep my word,
Though in some part enforcéd to digress,
Which at more leisure I will so excuse
As you shall well be satisfied withal.
But where is Kate? I stay too long from her,
The morning wears, 'tis time we were at church.
Tranio. See not your bride in these unreverent robes,
Go to my chamber, put on clothes of mine.
Petruchio. Not I, believe me—thus I'll visit her.
Baptista. But thus, I trust, you will not marry her.
Petruchio. Good sooth, even thus: therefore ha' done
with words,
To me she's married, not unto my clothes:
Could I repair what she will wear in me,
As I can change these poor accoutrements,
'Twere well for Kate, and better for myself.
But what a fool am I to chat with you,
When I should bid good morrow to my bride,
And seal the title with a lovely kiss.
[*he hastens off with Grumio behind him*
Tranio. He hath some meaning in his mad attire.
We will persuade him, be it possible,

To put on better ere he go, to church.
Baptista. I'll after him, and see the event of this.
[*he follows Petruchio; Gremio and others also depart*
Tranio. But to her love concerneth us to add
Her father's liking, which to bring to pass,
As I before imparted to your worship,
I am to get a man—whate'er he be,
It skills not much, we'll fit him to our turn—
And he shall be Vincentio of Pisa,
And make assurance here in Padua
Of greater sums than I have promiséd.
So shall you quietly enjoy your hope,
And marry sweet Bianca with consent.
Lucentio. Were it not that my fellow-schoolmaster
Doth watch Bianca's steps so narrowly,
'Twere good methinks to steal our marriage,
Which once performed, let all the world say no,
I'll keep mine own despite of all the world.
Tranio. That by degrees we mean to look into,
And watch our vantage in this business.
We'll over-reach the greybeard, Gremio,
The narrow-prying father, Minola,
The quaint musician, amorous Licio—
All for my master's sake, Lucentio.

GREMIO returns

Signior Gremio, came you from the church?
Gremio. As willingly as e'er I came from school.
Tranio. And is the bride and bridegroom coming home?
Gremio. A bridegroom, say you? 'tis a groom, indeed,
A grumbling groom, and that the girl shall find.
Tranio. Curster than she? why, 'tis impossible.

Gremio. Why, he's a devil, a devil, a very fiend.
Tranio. Why, she's a devil, a devil, the devil's dam.
Gremio. Tut! she's a lamb, a dove, a fool to him...
I'll tell you, Sir Lucentio: when the priest
Should ask if Katharine should be his-wife,
'Ay, by gogs-wouns,' quoth he, and swore so loud,
That all-amazed the priest let fall the book,
And as he stooped again to take it up,
This mad-brained bridegroom took him such a cuff,
That down fell priest and book, and book and priest.
'Now take them up,' quoth he, 'if any list.'
Tranio. What said the wench, when he arose again?
Gremio. Trembled and shook; for why, he stamped and swore,
As if the vicar meant to cozen him.
But after many ceremonies done,
He calls for wine—'A health,' quoth he, as if
He had been aboard, carousing to his mates
After a storm—quaffed off the muscadel,
And threw the sops all in the sexton's face;
Having no other reason
But that his beard grew thin and hungerly,
And seemed to ask him sops as he was drinking.
This done, he took the bride about the neck,
And kissed her lips with such a clamorous smack,
That at the parting all the church did echo:
And I seeing this came thence for very shame,
And after me, I know, the rout is coming.
Such a mad marriage never was before:
Hark, hark! I hear the minstrels play.

The minstrels with the marriage procession enter the square, PETRUCHIO *and* KATHARINA *leading, followed by* BIANCA, BAPTISTA, HORTENSIO, GRUMIO, *and the rest of their train*

Petruchio. Gentlemen and friends, I thank you for
your pains,
I know you think to dine with me to-day,
And have prepared great store of wedding cheer,
But so it is, my haste doth call me hence,
And therefore here I mean to take my leave.
Baptista. Is't possible you will away to-night?
Petruchio. I must away to-day before night come.
Make it no wonder; if you knew my business,
You would entreat me rather go than stay.
And, honest company, I thank you all,
That have beheld me give away myself
To this most patient, sweet, and virtuous wife.
Dine with my father, drink a health to me,
For I must hence, and farewell to you all.
Tranio. Let us entreat you stay till after dinner.
Petruchio. It may not be.
Gremio. Let me entreat you.
Petruchio. It cannot be.
Katharina. Let me entreat you.
Petruchio. I am content.
Katharina. Are you content to stay?
Petruchio. I am content you shall entreat me stay—
But yet not stay, entreat me how you can.
Katharina. Now, if you love me, stay.
Petruchio. Grumio, my horse.
Grumio. Ay, sir, they be ready—the oats have eaten the horses.
Katharina. Nay, then,
Do what thou canst, I will not go to-day,
No, nor to-morrow, till I please myself.
The door is open, sir, there lies your way,
You may be jogging whiles your boots are green;
For me, I'll not be gone, till I please myself.

'Tis like you'll prove a jolly, surly groom,
That take it on you at the first so roundly.
Petruchio. O, Kate, content thee, prithee, be not angry.
Katharina. I will be angry—what hast thou to do?
Father, be quiet—he shall stay my leisure.
Gremio. Ay, marry, sir, now it begins to work.
Katharina. Gentlemen, forward to the bridal dinner.
I see a woman may be made a fool,
If she had not a spirit to resist.
Petruchio [*fiercely*]. They shall go forward, Kate, at thy command.
Obey the bride, you that attend on her!
Go to the feast, revel and domineer,
Carouse full measure to her maidenhead,
Be mad and merry, or go hang yourselves;
But for my bonny Kate, she must with me.
[*he takes her about the waist, as in defiance of the company*
Nay, look not big, nor stamp, nor stare, nor fret,
I will be master of what is mine own.
She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my any thing—
And here she stands, touch her whoever dare!
I'll bring mine action on the proudest he
That stops my way in Padua. Grumio,
Draw forth thy weapon, we are beset with thieves,
Rescue thy mistress, if thou be a man.
Fear not, sweet wench, they shall not touch thee, Kate!
I'll buckler thee against a million.
[*he carries her from the square, Grumio making pretence to cover his retreat*
Baptista. Nay, let them go, a couple of quiet ones.
Gremio. Went they not quickly, I should die with laughing.

Tranio. Of all mad matches never was the like!
Lucentio. Mistress, what's your opinion of your sister?
Bianca. That, being mad herself, she's madly mated.
Gremio. I warrant him, Petruchio is Kated.
Baptista. Neighbours and friends, though bride and bridegroom wants
For to supply the places at the table,
You know, there wants no junkets at the feast.
Lucentio, you shall supply the bridegroom's place,
And let Bianca take her sister's room.
Tranio. Shall sweet Bianca practise how to bride it?
[*he takes her hand*
Baptista. She shall, Lucentio. Come, gentlemen, let's go. [*they go in*

[4.1.] *The hall of Petruchio's house in the country; stairs leading to a gallery; a large open hearth; a table, benches, and stools; three doors, one opening on to the porch without*

Grumio enters the house, his shoulders covered with snow, his legs with mud

Grumio [*throws himself upon a bench*]. Fie, fie, on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? was ever man so rayed? was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now, were not I a little pot, and soon hot, my very lips might freeze to my teeth, my tongue to the roof of my mouth, my heart in my belly, ere I should come by a fire to thaw me. But I, with blowing the fire, shall warm myself; for, considering the weather, a taller man than I will take cold. Holla, ho! Curtis!

CURTIS enters

Curtis. Who is that calls so coldly?

Grumio. A piece of ice: if thou doubt it, thou mayst slide from my shoulder to my heel with no greater a run but my head and my neck. A fire, good Curtis.

Curtis. Is my master and his wife coming, Grumio?

Grumio. O, ay, Curtis, ay—and therefore fire, fire; cast on no water.

Curtis. Is she so hot a shrew as she's reported?

Grumio. She was, good Curtis, before this frost: but thou know'st winter tames man, woman, and beast; for it hath tamed my old master, and my new mistress, and myself, fellow Curtis.

Curtis. Away, you three-inch fool! I am no beast.

Grumio. Am I but three inches? why, thy horn is a foot, and so long am I at the least. But wilt thou make a fire, or shall I complain on thee to our mistress, whose hand (she being now at hand) thou shalt soon feel, to thy cold comfort, for being slow in thy hot office?

Curtis [*sets about kindling a fire on the hearth*]. I prithee, good Grumio, tell me, how goes the world?

Grumio. A cold world, Curtis, in every office but thine—and therefore fire. Do thy duty, and have thy duty, for my master and mistress are almost frozen to death.

Curtis [*rises from the hearth*]. There's fire ready, and therefore, good Grumio, the news?

Grumio. Why, 'Jack boy! ho boy!' and as much news as thou wilt.

Curtis. Come, you are so full of cony-catching.

Grumio [*warms his hands*]. Why therefore fire, for I have caught extreme cold. Where's the cook? is supper ready, the house trimmed, rushes strewed, cobwebs

swept, the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the jacks fair within, the jills fair without, the carpets laid, and every thing in order?

Curtis. All ready: and therefore, I pray thee, news.

Grumio. First, know, my horse is tired, my master and mistress fallen out—

Curtis. How?

Grumio. Out of their saddles into the dirt, and thereby hangs a tale.

Curtis. Let's ha't, good Grumio.

Grumio. Lend thine ear.

Curtis. Here.

Grumio. There. [*he strikes him*

Curtis. This is to feel a tale, not to hear a tale.

Grumio. And therefore 'tis called, a sensible tale: and this cuff was but to knock at your ear and beseech listening: now I begin—Imprimis, we came down a foul hill, my master riding behind my mistress—

Curtis. Both of one horse?

Grumio. What's that to thee?

Curtis. Why, a horse.

Grumio. Tell thou the tale: but hadst thou not crossed me, thou shouldst have heard how her horse fell, and she under her horse; thou shouldst have heard in how miry a place, how she was bemoiled, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me; how he swore, how she prayed that never prayed before; how I cried, how the horses ran away, how her bridle was burst; how I lost my crupper —with many things of worthy memory, which now shall die in oblivion, and thou return unexperienced to thy grave.

Curtis. By this reck'ning he is more shrew than she.

Grumio. Ay, and that thou and the proudest of you all shall find when he comes home. But what talk I of this? Call forth Nathaniel, Joseph, Nicholas, Philip, Walter Sugarsop, and the rest; let their heads be sleekly combed, their blue coats brushed, and their garters of an indifferent knit; let them curtsy with their left legs, and not presume to touch a hair of my master's horse-tail, till they kiss their hands. Are they all ready?

Curtis. They are.

Grumio. Call them forth.

Curtis [*calls*]. Do you hear, ho? you must meet my master to countenance my mistress.

Grumio. Why, she hath a face of her own.

Curtis. Who knows not that?

Grumio. Thou, it seems, that calls for company to countenance her.

Curtis. I call them forth to credit her.

Grumio. Why, she comes to borrow nothing of them.

'Enter four or five serving-men'; they crowd about Grumio

Nathaniel. Welcome home, Grumio.

Philip. How now, Grumio!

Joseph. What, Grumio!

Nicholas. Fellow Grumio!

Nathaniel. How now, old lad?

Grumio. Welcome, you!—how now, you!—what, you!—fellow, you!—and thus much for greeting. Now, my spruce companions, is all ready, and all things neat?

Nathaniel. All things is ready. How near is our master?

Grumio. E'en at hand, alighted by this; and therefore be not——Cock's passion, silence! I hear my master.

The door is rudely flung open and PETRUCHIO *enters with* KATHARINA, *both stained with mire from head to foot; he strides into the midst of the room; she, well-nigh swooning but still untamed, stands leaning against the wall just within the door*

Petruchio. Where be these knaves? What, no man at the door,
To hold my stirrup, nor to take my horse!
Where is Nathaniel, Gregory, Philip?—
Servants [*running up*]. Here, here, sir—here, sir.
Petruchio. Here, sir! here, sir! here, sir! here, sir!—
You logger-headed and unpolished grooms!
What, no attendance? no regard? no duty?—
Where is the foolish knave I sent before?
Grumio. Here, sir, as foolish as I was before.
Petruchio. You peasant swain! you whoreson malt-horse drudge!
Did I not bid thee meet me in the park,
And bring along these rascal knaves with thee?
Grumio. Nathaniel's coat, sir, was not fully made,
And Gabriel's pumps were all unpinked i'th' heel;
There was no link to colour Peter's hat,
And Walter's dagger was not come from sheathing:
There were none fine but Adam, Rafe, and Gregory—
The rest were ragged, old, and beggarly.
Yet, as they are, here are they come to meet you.
Petruchio. Go, rascals, go, and fetch my supper in.
[*they hurry out*
[*he sings*] 'Where is the life that late I led'—
Where are those——[*perceiving Katharina still at the door*] Sit down, Kate, and welcome [*he brings her to the fire*]. Food, food, food, food!

'*Enter servants with supper*'

Why, when, I say? Nay, good sweet Kate, be merry.
[*he sits beside her*
Off with my boots, you rogues! you villains, when?
[*a servant kneels to take off his boots*
[*he sings*] 'It was the friar of orders grey,
As he forth walkéd on his way'—
Out, you rogue! you pluck my foot awry.
[*he strikes him*
Take that, and mend the plucking off the other.
[*the second boot is removed; he rises*
Be merry, Kate. Some water, here: what, ho!
['*Enter one with water*'; *Petruchio looks away*
Where's my spaniel Troilus? Sirrah, get you hence,
And bid my cousin Ferdinand come hither.
[*a servant goes out*
One, Kate, that you must kiss, and be acquainted with.
Where are my slippers? Shall I have some water?
[*the basin is a second time presented to him*
Come, Kate, and wash, and welcome heartily.
[*he stumbles against the servant and spills the water*
You whoreson villain! will you let it fall?
[*he strikes him*
Katharina. Patience, I pray you, 'twas a fault unwilling.
Petruchio. A whoreson, beetle-headed, flap-eared knave!
Come, Kate, sit down, I know you have a stomach.
[*she comes to the table*
Will you give thanks, sweet Kate, or else shall I?—
What's this? mutton?
1 *Servant.* Ay.
Petruchio. Who brought it?
Peter. I.
Petruchio. 'Tis burnt, and so is all the meat:

What dogs are these! Where is the rascal cook?
How durst you, villains, bring it from the dresser,
And serve it thus to me that love it not?
There, take it to you, trenchers, cups and all:
[*he throws the meal at the servants' heads*
You heedless joltheads, and unmannered slaves!
What, do you grumble? I'll be with you straight.
[*he chases them all, save Curtis, from the room*
Katharina. I pray you, husband, be not so disquiet,
The meat was well, if you were so contented.
Petruchio. I tell thee, Kate, 'twas burnt and dried away,
And I expressly am forbid to touch it:
For it engenders choler, planteth anger,
And better 'twere that both of us did fast—
Since, of ourselves, ourselves are choleric—
Than feed it with such over-roasted flesh.
Be patient, to-morrow't shall be mended,
And, for this night, we'll fast for company.
Come, I will bring thee to thy bridal chamber.
[*they go upstairs, followed by Curtis; the servants return 'severally,' by stealth*
Nathaniel. Peter, didst ever see the like?
Peter. He kills her in her own humour.

CURTIS comes down

Grumio. Where is he?
Curtis. In her chamber, making a sermon of continency to her,
And rails and swears and rates, that she, poor soul,
Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream.
Away, away! for he is coming hither.
[*they fly from the room*

PETRUCHIO appears in the gallery

Petruchio. Thus have I politicly begun my reign,
And 'tis my hope to end successfully:
My falcon now is sharp and passing empty,
And till she stoop, she must not be full-gorged,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come and know her keeper's call:
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not;
As with the meat, some undeservéd fault
I'll find about the making of the bed,
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets:
Ay, and amid this hurly I intend
That all is done in reverend care of her.
And, in conclusion, she shall watch all night,
And, if she chance to nod, I'll rail and brawl,
And with the clamour keep her still awake.
This is a way to kill a wife with kindness;
And thus I'll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak—'tis charity to show.

[*he returns to the bridal chamber*

[4. 2.] *The public square in Padua*

LUCENTIO (as Cambio) and BIANCA seated beneath the trees reading a book; TRANIO (as Lucentio) and HORTENSIO come from a house the other side of the square

Tranio. Is't possible, friend Licio, that
Mistress Bianca
Doth fancy any other but Lucentio?
I tell you, sir, she bears me fair in hand.
Hortensio. Sir, to satisfy you in what I have said,
Stand by, and mark the manner of his teaching.
[*they stand behind a tree*
Lucentio. Now, mistress, profit you in what you read?
Bianca. What, master, read you? first resolve me that.
Lucentio. I read that I profess, the Art to Love.
Bianca. And may you prove, sir, master of your art!
Lucentio. While you, sweet dear, prove mistress of
my heart. [*they kiss*
Hortensio. Quick proceeders, marry! Now, tell me,
I pray,
You that durst swear that your mistress Bianca
Loved none in the world so well as Lucentio.
Tranio. O despiteful love! unconstant womankind!
I tell thee, Licio, this is wonderful.
Hortensio. Mistake no more, I am not Licio,
Nor a musician, as I seem to be,
But one that scorn to live in this disguise,
For such a one as leaves a gentleman,
And makes a god of such a cullion:
Know, sir, that I am called Hortensio.
Tranio. Signior Hortensio, I have often heard
Of your entire affection to Bianca,

And since mine eyes are witness of her lightness,
I will with you, if you be so contented,
Forswear Bianca and her love for ever.
Hortensio. See, how they kiss and court! Signior Lucentio,
Here is my hand, and here I firmly vow
Never to woo her more, but do forswear her,
As one unworthy all the former favours
That I have fondly flattered her withal.
Tranio. And here I take the like unfeignéd oath,
Never to marry with her, though she would entreat.
Fie on her! see, how beastly she doth court him.
Hortensio. Would all the world but he had quite forsworn!
For me, that I may surely keep mine oath,
I will be married to a wealthy widow,
Ere three days pass, which hath as long loved me
As I have loved this proud disdainful haggard.
And so farewell, Signior Lucentio.
Kindness in women, not their beauteous looks,
Shall win my love—and so I take my leave,
In resolution as I swore before.
[*he goes; Tranio joins the lovers*
Tranio. Mistress Bianca, bless you with such grace
As 'longeth to a lover's blesséd case!
Nay, I have ta'en you napping, gentle love,
And have forsworn you, with Hortensio.
Bianca. Tranio, you jest—but have you both forsworn me?
Tranio. Mistress, we have.
Lucentio. Then we are rid of Licio.
Tranio. I'faith, he'll have a lusty widow now,
That shall be wooed and wedded in a day.
Bianca. God give him joy!

Tranio. Ay, and he'll tame her.
Bianca. He says so, Tranio.
Tranio. Faith, he is gone unto the taming-school.
Bianca. The taming-school! what, is there such a place?
Tranio. Ay, mistress, and Petruchio is the master,
That teacheth tricks eleven and twenty long,
To tame a shrew and charm her chattering tongue.

BIONDELLO runs up

Biondello. O master, master, I have watched so long
That I am dog-weary, but at last I spied
An ancient angel coming down the hill,
Will serve the turn.
Tranio. What is he, Biondello?
Biondello. Master, a mercatantè, or a pedant,
I know not what—but formal in apparel,
In gait and countenance surely like a father.
Lucentio. And what of him, Tranio?
Tranio. If he be credulous, and trust my tale,
I'll make him glad to seem Vincentio,
And give assurance to Baptista Minola,
As if he were the right Vincentio.
Take in your love, and then let me alone.
[*Lucentio and Bianca enter the house of Baptista*

The Pedant comes up

Pedant. God save you, sir!
Tranio. And you, sir! you are welcome.
Travel you far on, or are you at the farthest?
Pedant. Sir, at the farthest for a week or two,
But then up farther, and as far as Rome,
And so to Tripoli, if God lend me life.
Tranio. What countryman, I pray?
Pedant. Of Mantua.

Tranio. Of Mantua, sir? marry, God forbid!
And come to Padua, careless of your life?
Pedant. My life, sir! how, I pray? for that goes hard.
Tranio. 'Tis death for any one in Mantua
To come to Padua. Know you not the cause?
Your ships are stayed at Venice, and the duke—
For private quarrel 'twixt your duke and him—
Hath published and proclaimed it openly:
'Tis marvel, but that you are newly come,
You might have heard it else proclaimed about.
Pedant. Alas, sir, it is worse for me than so!
For I have bills for money by exchange
From Florence, and must here deliver them.
Tranio. Well, sir, to do you courtesy,
This will I do, and this I will advise you—
First, tell me, have you ever been at Pisa?
Pedant. Ay, sir, in Pisa have I often been,
Pisa renownéd for grave citizens.
Tranio. Among them know you one Vincentio?
Pedant. I know him not, but I have heard of him;
A merchant of incomparable wealth.
Tranio. He is my father, sir, and sooth to say,
In count'nance somewhat doth resemble you.
(*Biondello.* As much as an apple doth an oyster, and all one.
Tranio. To save your life in this extremity,
This favour will I do you for his sake—
And think it not the worst of all your fortunes
That you are like to Sir Vincentio—
His name and credit shall you undertake,
And in my house you shall be friendly lodged.
Look that you take upon you as you should,
You understand me, sir: so shall you stay
Till you have done your business in the city:

If this be court'sy, sir, accept of it.
Pedant. O, sir, I do, and will repute you ever
The patron of my life and liberty.
Tranio. Then go with me to make the matter good.
This, by the way, I let you understand—
My father is here looked for every day,
To pass assurance of a dower in marriage
'Twixt me and one Baptista's daughter here:
In all these circumstances I'll instruct you.
Go with me, sir, to clothe you as becomes you.
[*they go*

[4. 3.] *The hall of Petruchio's house in the country*

KATHARINA and GRUMIO

Grumio. No, no, forsooth, I dare not for my life
Katharina. The more my wrong, the more his spite appears.
What, did he marry me to famish me?
Beggars that come unto my father's door,
Upon entreaty have a present alms,
If not, elsewhere they meet with charity:
But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starved for meat, giddy for lack of sleep,
With oaths kept waking, and with brawling fed:
And that which spites me more than all these wants,
He does it under name of perfect love;
As who should say—if I should sleep or eat,
'Twere deadly sickness or else present death.
I prithee go, and get me some repast,
I care not what, so it be wholesome food.
Grumio. What say you to a neat's foot?
Katharina. 'Tis passing good, I prithee let me have it.

Grumio. I fear it is too choleric a meat.
How say you to a fat tripe finely broiled?
Katharina. I like it well. Good Grumio, fetch it me.
Grumio. I cannot tell, I fear 'tis choleric.
What say you to a piece of beef and mustard?
Katharina. A dish that I do love to feed upon.
Grumio. Ay, but the mustard is too hot a little.
Katharina. Why then, the beef, and let the
mustard rest.
Grumio. Nay then, I will not, you shall have
the mustard,
Or else you get no beef of Grumio.
Katharina. Then both or one, or any thing thou wilt.
Grumio. Why then, the mustard without the beef.
Katharina. Go, get thee gone, thou false
deluding slave, [*she 'beats him'*
That feed'st me with the very name of meat.
Sorrow on thee and all the pack of you
That triumph thus upon my misery:
Go, get thee gone, I say.

'Enter PETRUCHIO and HORTENSIO with meat'

Petruchio. How fares my Kate? What, sweeting,
all-amort?
Hortensio. Mistress, what cheer?
Katharina. Faith, as cold as can be.
Petruchio. Pluck up thy spirits, look cheerfully
upon me.
Here, love, thou seest how diligent I am,
To dress thy meat myself, and bring it thee.
[*he sets the dish down; she falls to*
I am sure, sweet Kate, this kindness merits thanks.
[*she eats*
What, not a word? Nay then, thou lov'st it not;

And all my pains is sorted to no proof.
[*he snatches up the meat*
Here, take away this dish.
Katharina. I pray you, let it stand.
Petruchio. The poorest service is repaid with thanks,
And so shall mine before you touch the meat.
Katharina. I thank you, sir. [*he sets down the dish*
Hortensio. Signior Petruchio, fie! you are to blame:
Come, Mistress Kate, I'll bear you company.
[*he sits at the table*
(*Petruchio.* Eat it up all, Hortensio, if thou
lovest me:
Much good do it unto thy gentle heart.
[*aloud*] Kate, eat apace; and now, my honey love,
Will we return unto thy father's house,
And revel it as bravely as the best,
With silken coats and caps and golden rings,
With ruffs and cuffs and fardingales, and things;
With scarfs and fans and double change of brav'ry,
With amber bracelets, beads, and all this knav'ry.
[*she looks up, and at a nod from him, Grumio swiftly removes the dishes*
What, hast thou dined? The tailor stays thy leisure,
To deck thy body with his ruffling treasure.

A tailor enters, with a gown upon his arm

Come, tailor, let us see these ornaments.
Lay forth the gown. [*the tailor spreads the gown upon the table; a haberdasher enters with a box*
What news with you, sir?
Haberdasher [*opens the box*]. Here is the cap your worship did bespeak.
Petruchio [*seizes it roughly*]. Why, this was moulded on a porringer—

A velvet dish: fie, fie! 'tis lewd and filthy:
Why, 'tis a cockle or a walnut-shell,
A knack, a toy, a trick, a baby's cap:
[*he casts it into a corner*
Away with it! come, let me have a bigger.
Katharina. I'll have no bigger, this doth fit the time,
And gentlewomen wear such caps as these.
Petruchio. When you are gentle, you shall have one too,
And not till then.
(*Hortensio.* That will not be in haste.
Katharina. Why, sir, I trust, I may have leave to speak,
And speak I will! I am no child, no babe—
Your betters have endured me say my mind,
And if you cannot, best you stop your ears.
My tongue will tell the anger of my heart,
Or else my heart concealing it will break,
And rather than it shall, I will be free,
Even to the uttermost, as I please, in words.
Petruchio. Why, thou say'st true—it is a paltry cap,
A custard-coffin, a bauble, a silken pie!
I love thee well, in that thou lik'st it not.
Katharina. Love me or love me not, I like the cap,
And it I will have, or I will have none.
Petruchio. Thy gown? why, ay: come, tailor, let us see't.
[*he goes to the table; Grumio dismisses the haberdasher*
O mercy, God! what masquing-stuff is here?
What's this? a sleeve? 'tis like a demi-cannon.
What! up and down carved like an apple-tart?
Here's snip and nip and cut and slish and slash,
Like to a censer in a barber's shop:
Why, what a devil's name, tailor, call'st thou this?
(*Hortensio.* I see she's like to have neither cap nor gown.

Tailor. You bid me make it orderly and well,
According to the fashion and the time.
Petruchio. Marry, and did; but if you be remembred,
I did not bid you mar it to the time.
Go, hop me over every kennel home,
For you shall hop without my custom, sir:
I'll none of it; hence, make your best of it.
Katharina. I never saw a better-fashioned gown,
More quaint, more pleasing, nor more commendable:
Belike you mean to make a puppet of me.
Petruchio. Why, true, he means to make a puppet of thee.
Tailor. She says your worship means to make a puppet of her.
Petruchio. O monstrous arrogance! Thou liest, thou thread, thou thimble,
Thou yard, three-quarters, half-yard, quarter, nail!
Thou flea, thou nit, thou winter-cricket thou!
Braved in mine own house with a skein of thread?
Away, thou rag, thou quantity, thou remnant,
Or I shall so be-mete thee with thy yard,
As thou shalt think on prating whilst thou livest!
I tell thee, I, that thou hast marred her gown.
Tailor. Your worship is deceived—the gown is made
Just as my master had direction:
Grumio gave order how it should be done.
Grumio. I gave him no order, I gave him the stuff.
Tailor. But how did you desire it should be made?
Grumio. Marry, sir, with needle and thread.
Tailor. But did you not request to have it cut?
Grumio. Thou hast faced many things.
Tailor. I have.
Grumio. Face not me: thou hast braved many men, brave not me; I will neither be faced nor braved. I say

unto thee, I bid thy master cut out the gown, but I did not bid him cut it to pieces: ergo, thou liest.

Tailor. Why, here is the note of the fashion to testify.

Petruchio. Read it.

Grumio. The note lies in's throat, if he say I said so.

Tailor [*reads*]. 'Imprimis, a loose-bodied gown.'

Grumio. Master, if ever I said loose-bodied gown, sew me in the skirts of it, and beat me to death with a bottom of brown thread: I said a gown.

Petruchio. Proceed.

Tailor. 'With a small compassed cape.'

Grumio. I confess the cape.

Tailor. 'With a trunk sleeve.'

Grumio. I confess two sleeves.

Tailor. 'The sleeves curiously cut.'

Petruchio. Ay, there's the villainy.

Grumio. Error i'th' bill, sir, error i'th' bill! I commanded the sleeves should be cut out, and sewed up again, and that I'll prove upon thee, though thy little finger be armed in a thimble.

Tailor. This is true that I say, an I had thee in place where, thou shouldst know it.

Grumio. I am for thee straight: take thou the bill, give me thy mete-yard, and spare not me.

Hortensio. God-a-mercy, Grumio! then he shall have no odds.

Petruchio. Well, sir, in brief, the gown is not for me.

Grumio. You are i'th' right, sir, 'tis for my mistress.

Petruchio. Go, take it up unto thy master's use.

Grumio. Villain, not for thy life: take up my mistress' gown for thy master's use!

Petruchio. Why, sir, what's your conceit in that?

Grumio. O, sir, the conceit is deeper than you think for: Take up my mistress' gown to his master's use!

O, fie, fie, fie!
(*Petruchio.* Hortensio, say thou wilt see the tailor paid.
[*aloud*] Go take it hence, be gone, and say no more.
(*Hortensio.* Tailor, I'll pay thee for thy gown to-morrow.
Take no unkindness of his hasty words:
Away, I say. Commend me to thy master.
[*the tailor goes*
Petruchio. Well, come my Kate, we will unto
your father's,
Even in these honest mean habiliments:
Our purses shall be proud, our garments poor:
For 'tis the mind that makes the body rich,
And as the sun breaks through the darkest clouds,
So honour peereth in the meanest habit.
What, is the jay more precious than the lark,
Because his feathers are more beautiful?
Or is the adder better than the eel,
Because his painted skin contents the eye?
O, no, good Kate; neither art thou the worse
For this poor furniture, and mean array.
If thou account'st it shame, lay it on me.
And therefore frolic, we will hence forthwith,
To feast and sport us at thy father's house.
Go, call my men, and let us straight to him,
And bring our horses unto Long-lane end,
There will we mount, and thither walk on foot.
Let's see, I think 'tis now some seven o'clock,
And well we may come there by dinner-time.
Katharina. I dare assure you, sir, 'tis almost two,
And 'twill be supper-time ere you come there.
Petruchio. It shall be seven ere I go to horse:
Look, what I speak, or do, or think to do,
You are still crossing it. Sirs, let't alone,
I will not go to-day, and ere I do,

It shall be what o'clock I say it is.
Hortensio. Why, so this gallant will command the sun.
[*they go*

[4.4.] *The square in Padua*

TRANIO (as Lucentio) with 'the Pedant, dressed like Vincentio', and 'booted' as newly arrived from a journey, draws near the house of Baptista

Tranio. Sir, this is the house—please it you that I call?
Pedant. Ay, what else? and but I be deceived
Signior Baptista may remember me,
Near twenty years ago, in Genoa,
Where we were lodgers at the Pegasus.
Tranio. 'Tis well, and hold your own, in any case
With such austerity as 'longeth to a father.
Pedant. I warrant you.

BIONDELLO approaches

But, sir, here comes your boy.
'Twere good he were schooled.
Tranio. Fear you not him. Sirrah Biondello,
Now do your duty throughly, I advise you;
Imagine 'twere the right Vincentio.
Biondello. Tut, fear not me.
Tranio. But hast thou done thy errand to Baptista?
Biondello. I told him, that your father was at Venice,
And that you looked for him this day in Padua.
Tranio. Th'art a tall fellow; hold thee that to drink.
[*gives him money*

The door opens and BAPTISTA comes out followed by LUCENTIO, as Cambio

Here comes Baptista: set your countenance, sir.
Signior Baptista, you are happily met:

[*to the Pedant*] Sir, this is the gentleman I told you of.
I pray you, stand good father to me now,
Give me Bianca for my patrimony.
Pedant. Soft, son!
Sir, by your leave, having come to Padua
To gather in some debts, my son Lucentio
Made me acquainted with a weighty cause
Of love between your daughter and himself:
And for the good report I hear of you,
And for the love he beareth to your daughter,
And she to him, to stay him not too long,
I am content, in a good father's care,
To have him matched: and, if you please to like
No worse than I, upon some agreement
Me shall you find ready and willing
With one consent to have her so bestowed:
For curious I cannot be with you,
Signior Baptista, of whom I hear so well.
Baptista. Sir, pardon me in what I have to say—
Your plainness and your shortness please me well:
Right true it is, your son Lucentio here
Doth love my daughter, and she loveth him,
Or both dissemble deeply their affections:
And therefore, if you say no more than this,
That like a father you will deal with him,
And pass my daughter a sufficient dower,
The match is made, and all is done—
Your son shall have my daughter with consent.
Tranio. I thank you, sir. Where then do you
know best
We be affied and such assurance ta'en
As shall with either part's agreement stand
Baptista. Not in my house, Lucentio, for you know
Pitchers have ears and I have many servants,

Besides, old Gremio is heark'ning still,
And happily we might be interrupted.
Tranio. Then at my lodging, an it like you.
There doth my father lie; and there this night
We'll pass the business privately and well:
Send for your daughter by your servant here,
[*he winks at Lucentio*
My boy shall fetch the scrivener presently.
The worst is this, that, at so slender warning,
You are like to have a thin and slender pittance.
Baptista. It likes me well: Cambio, hie you home,
And bid Bianca make her ready straight:
And, if you will, tell what hath happenéd—
Lucentio's father is arrived in Padua,
And how she's like to be Lucentio's wife.
[*Lucentio moves away, but at a privy sign from Tranio he stands by among the trees*
Biondello. I pray the gods she may, with all my heart!
Tranio. Dally not with the gods, but get thee gone.
[*he beckons him to join Lucentio*

A serving-man opens the door of Tranio's lodging

Signior Baptista, shall I lead the way?
Welcome! one mess is like to be your cheer.
Come sir, we will better it in Pisa.
Baptista. I follow you.
[*Tranio, Baptista and the Pedant go in; Lucentio and Biondello come forward*
Biondello. Cambio.
Lucentio. What say'st thou, Biondello?
Biondello. You saw my master wink and laugh upon you?
Lucentio. Biondello, what of that?

Biondello. Faith nothing; but has left me here behind, to expound the meaning or moral of his signs and tokens.

Lucentio. I pray thee, moralize them.

Biondello. Then thus...Baptista is safe, talking with the deceiving father of a deceitful son.

Lucentio. And what of him?

Biondello. His daughter is to be brought by you to the supper.

Lucentio. And then?

Biondello. The old priest at Saint Luke's church is at your command at all hours.

Lucentio. And what of all this?

Biondello. I cannot tell—except they are busied about a counterfeit assurance: take you assurance of her, 'cum privilegio ad imprimendum solum.' To th' church! take the priest, clerk, and some sufficient honest witnesses.

If this be not that you look for, I have no more to say,
But bid Bianca farewell for ever and a day.

[*he turns to go*

Lucentio. Hear'st thou, Biondello?

Biondello. I cannot tarry: I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit—and so may you, sir; and so adieu, sir. My master hath appointed me to go to Saint Luke's, to bid the priest be ready to come against you come with your appendix. [*he runs off*

Lucentio. I may and will, if she be so contented:
She will be pleased, then wherefore should I doubt?
Hap what hap may, I'll roundly go about her;
It shall go hard, if Cambio go without her. [*he goes*

[4. 5.] *A steep hill on the highway leading to Padua*

PETRUCHIO, KATHARINA, HORTENSIO and servants resting by the way

Petruchio [*rises*]. Come on, a God's name! once more
toward our father's.
Good Lord, how bright and goodly shines the moon!
Katharina. The moon! the sun: it is not moon-
light now.
Petruchio. I say it is the moon that shines so bright.
Katharina. I know it is the sun that shines so bright.
Petruchio. Now by my mother's son, and that's myself,
It shall be moon, or star, or what I list,
Or ere I journey to your father's house...
[*to the servants*] Go on, and fetch our horses back again—
Evermore crossed and crossed, nothing but crossed!
Hortensio. Say as he says, or we shall never go.
Katharina. Forward, I pray, since we have come so far,
And be it moon, or sun, or what you please:
And if you please to call it a rush-candle,
Henceforth I vow it shall be so for me.
Petruchio. I say it is the moon.
Katharina. I know it is the moon.
Petruchio. Nay, then you lie: it is the blesséd sun.
Katharina. Then, God be blessed, it is the blesséd sun—
But sun it is not, when you say it is not,
And the moon changes even as your mind:
What you will have it named, even that it is,
And so it shall be still, for Katharine.
Hortensio. Petruchio, go thy ways, the field is won.
Petruchio. Well, forward, forward! thus the bowl
should run, [*he takes her arm*

And not unluckily against the bias.
But soft, what company is coming here?

VINCENTIO, in travelling dress, is seen coming behind them up the hill

[*to Vincentio*] Good morrow, gentle mistress,
where away?
Tell me, sweet Kate, and tell me truly too,
Hast thou beheld a fresher gentlewoman?
Such war of white and red within her cheeks!
What stars do spangle heaven with such beauty,
As those two eyes become that heavenly face?
Fair lovely maid, once more good day to thee:
Sweet Kate, embrace her for her beauty's sake.

(*Hortensio.* A' will make the man mad, to make a woman of him.

Katharina. Young budding virgin, fair and fresh
and sweet,
Whither away, or where is thy abode?
Happy the parents of so fair a child;
Happier the man, whom favourable stars
Allot thee for his lovely bed-fellow!

Petruchio. Why, how now, Kate! I hope thou art
not mad.
This is a man, old, wrinkled, faded, withered,
And not a maiden, as thou say'st he is.

Katharina. Pardon, old father, my mistaking eyes,
That have been so bedazzled with the sun,
That every thing I look on seemeth green:
Now I perceive thou art a reverend father;
Pardon, I pray thee, for my mad mistaking.

Petruchio. Do, good old grandsire, and withal
make known
Which way thou travellest—if along with us,

We shall be joyful of thy company.
Vincentio. Fair sir, and you my merry mistress,
That with your strange encounter much amazed me,
[*he bows*
My name is called Vincentio, my dwelling Pisa,
And bound I am to Padua, there to visit
A son of mine, which long I have not seen.
Petruchio. What is his name?
Vincentio. Lucentio, gentle sir.
Petruchio. Happily met—the happier for thy son.
And now by law, as well as reverend age,
I may entitle thee my loving father.
The sister to my wife, this gentlewoman,
Thy son by this hath married. Wonder not,
Nor be not grieved—she is of good esteem,
Her dowry wealthy, and of worthy birth;
Beside, so qualified as may beseem
The spouse of any noble gentleman.
Let me embrace with old Vincentio, [*they embrace*
And wander we to see thy honest son,
Who will of thy arrival be full joyous.
Vincentio. But is this true? or is it else your pleasure,
Like pleasant travellers, to break a jest
Upon the company you overtake?
Hortensio. I do assure thee, father, so it is.
Petruchio. Come, go along, and see the truth hereof,
For our first merriment hath made thee jealous.
[*they move on*
(*Hortensio.* Well, Petruchio, this hath put me in heart.
Have to my widow! and if she be froward,
Then hast thou taught Hortensio to be untoward.
[*he follows up the hill*

[5. 1.] *The square in Padua*

GREMIO seated under the trees, nodding; the door of Baptista's house opens softly; BIONDELLO, LUCENTIO (in his proper habit) and BIANCA (muffled) steal forth

Biondello [*whispers*]. Softly and swiftly, sir, for the priest is ready.

Lucentio. I fly, Biondello: but they may chance to need thee at home, therefore leave us.

[*he and Bianca pass swiftly from the square*

Biondello [*follows*]. Nay, faith, I'll see the church o'your back, and then come back to my master's as soon as I can.

Gremio [*rouses*]. I marvel Cambio comes not all this while.

'PETRUCHIO, KATHARINA, VINCENTIO, and GRUMIO with attendants' enter the square and approach the house where Tranio lodges

Petruchio. Sir, here's the door, this is Lucentio's house.
My father's bears more toward the market-place,
Thither must I, and here I leave you, sir.

Vincentio. You shall not choose but drink before you go;
I think I shall command your welcome here,
And by all likelihood some cheer is toward.

[*he 'knocks'*

Gremio [*comes forward*]. They're busy within, you were best knock louder. [*Petruchio raps soundly*

The 'Pedant looks out of the window' above the door

Pedant. What's he that knocks as he would beat down the gate?

Vincentio. Is Signior Lucentio within, sir?

Pedant. He's within, sir, but not to be spoken withal.

Vincentio. What if a man bring him a hundred pound or two, to make merry withal?

Pedant. Keep your hundred pounds to yourself, he shall need none, so long as I live.

Petruchio. Nay, I told you your son was well beloved in Padua...Do you hear, sir?—to leave frivolous circumstances, I pray you tell Signior Lucentio that his father is come from Pisa, and is here at the door to speak with him.

Pedant. Thou liest, his father is come from †Mantua, and is here looking out at the window.

Vincentio. Art thou his father?

Pedant. Ay, sir, so his mother says, if I may believe her.

Petruchio [*to Vincentio*]. Why, how now, gentleman! why, this is flat knavery, to take upon you another man's name.

Pedant. Lay hands on the villain! I believe, a' means to cozen somebody in this city under my countenance.

BIONDELLO returns

(*Biondello.* I have seen them in the church together, God send 'em good shipping. But who is here? mine old master Vincentio! now we are undone, and brought to nothing.

Vincentio [*sees Biondello*]. Come hither, crack-hemp.

Biondello [*passing by*]. I hope I may choose, sir.

Vincentio [*seizes him*]. Come hither, you rogue. What, have you forgot me?

Biondello. Forgot you? no, sir: I could not forget you, for I never saw you before in all my life.

Vincentio. What, you notorious villain, didst thou never see thy master's father, Vincentio?

Biondello. What, my old, worshipful old master? yes, marry, sir—see where he looks out of the window.

Vincentio. Is't so, indeed? [*'he beats Biondello'*

Biondello. Help, help, help! here's a madman will murder me. [*he runs away*

Pedant. Help, son! help, Signior Baptista! [*he shuts the window*

Petruchio. Prithee, Kate, let's stand aside, and see the end of this controversy. [*they sit beneath the trees*

The 'Pedant with servants, BAPTISTA and TRANIO' come from the house, having sticks in their hands

Tranio. Sir, what are you, that offer to beat my servant?

Vincentio. What am I, sir! nay, what are you, sir? O immortal gods! O fine villain! A silken doublet, a velvet hose, a scarlet cloak, and a copatain hat! O, I am undone, I am undone! while I play the good husband at home, my son and my servant spend all at the university.

Tranio. How now! what's the matter?

Baptista. What, is the man lunatic?

Tranio. Sir, you seem a sober ancient gentleman by your habit: but your words show you a madman. Why, sir, what 'cerns it you, if I wear pearl and gold? I thank my good father, I am able to maintain it.

Vincentio. Thy father! O, villain, he is a sail-maker in Bergamo.

Baptista. You mistake, sir—you mistake, sir—pray, what do you think is his name?

Vincentio. His name! as if I knew not his name: I have brought him up ever since he was three years old, and his name is Tranio.

Pedant. Away, away, mad ass! his name is Lucentio, and he is mine only son, and heir to the lands of me, Signior Vincentio.

Vincentio. Lucentio! O, he hath murdered his master! Lay hold on him, I charge you, in the duke's name. O, my son, my son...Tell me, thou villain, where is my son Lucentio?

Tranio. Call forth an officer.

An officer comes up

Carry this mad knave to the gaol. Father Baptista, I charge you see that he be forthcoming.

Vincentio. Carry me to the gaol!

Gremio. Stay, officer. He shall not go to prison.

Baptista. Talk not, Signior Gremio; I say he shall go to prison.

Gremio. Take heed, Signior Baptista, lest you be cony-catched in this business; I dare swear this is the right Vincentio.

Pedant. Swear, if thou darest.

Gremio. Nay, I dare not swear it.

Tranio. Then thou wert best say that I am not Lucentio.

Gremio. Yes, I know thee to be Signior Lucentio.

Baptista. Away with the dotard, to the gaol with him!

Vincentio. Thus strangers may be haléd and abused. O monstrous villain!

BIONDELLO returns with LUCENTIO and BIANCA

Biondello. O, we are spoiled, and—yonder he is! Deny him, forswear him, or else we are all undone.

Lucentio ['*kneels*']. Pardon, sweet father.

Vincentio. Lives my sweet son?

Biondello, Tranio, and Pedant run 'as fast as may be' into Lucentio's house

Bianca [*kneels*]. Pardon, dear father.
Baptista. How hast thou offended?
Where is Lucentio?
Lucentio. Here's Lucentio,
Right son to the right Vincentio,
That have by marriage made thy daughter mine,
While counterfeit supposes bleared thine eyne.
Gremio. Here's packing, with a witness, to deceive us all!
Vincentio. Where is that damnéd villain, Tranio,
That faced and braved me in this matter so?
Baptista. Why, tell me, is not this my Cambio?
Bianca. Cambio is changed into Lucentio.
Lucentio. Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio,
While he did bear my countenance in the town,
And happily I have arrived at last
Unto the wishéd haven of my bliss.
What Tranio did, myself enforced him to;
Then pardon him, sweet father, for my sake.
Vincentio. I'll slit the villain's nose, that would have sent me to the gaol.
Baptista. But do you hear, sir? have you married my daughter without asking my good will?
Vincentio. Fear not, Baptista—we will content you, go to: but I will in, to be revenged for this villainy.

[*he forces open the door of Lucentio's house and goes within*

Baptista. And I, to sound the depth of this knavery.

[*he enters his own house*

Lucentio. Look not pale, Bianca; thy father will not frown. [*they follow Baptista*

Gremio. My cake is dough, but I'll in among the rest,
Out of hope of all but my share of the feast.
[*he follows likewise*

Petruchio and Katharina rise

Katharina. Husband, let's follow, to see the end of this ado.

Petruchio. First kiss me, Kate, and we will.

Katharina. What, in the midst of the street?

Petruchio. What, art thou ashamed of me?

Katharina. No, sir, God forbid—but ashamed to kiss.

Petruchio. Why, then let's home again. [*to Grumio*] Come, sirrah, let's away.

Katharina. Nay, I will give thee a kiss. [*they kiss*] Now pray thee, love, stay.

Petruchio. Is not this well? Come, my sweet Kate.
Better once than never, for never too late.
[*they enter the house of Baptista, she leaning upon his arm*

[5. 2.] *A room in Lucentio's house*

Doors are opened by servants and there enter BAPTISTA *and* VINCENTIO, GREMIO *and the Pedant,* LUCENTIO *and* BIANCA, PETRUCHIO *and* KATHARINA, HORTENSIO *and the Widow; 'the serving-men with* TRANIO *bringing in a banquet'*

Lucentio. At last, though long, our jarring notes agree,
And time it is, when raging war is done,
To smile at scapes and perils overblown.
My fair Bianca, bid my father welcome,
While I with self-same kindness welcome thine:

Brother Petruchio, sister Katharina,
And thou, Hortensio, with thy loving widow,
Feast with the best, and welcome to my house.
My banquet is to close our stomachs up,
After our great good cheer. Pray you, sit down,
For now we sit to chat, as well as eat.

[*they sit; the servants proffer wine, fruit, and so forth*

Petruchio. Nothing but sit and sit, and eat and eat!
Baptista. Padua affords this kindness, son Petruchio.
Petruchio. Padua affords nothing but what is kind.
Hortensio. For both our sakes, I would that word were true.
Petruchio. Now, for my life, Hortensio fears his widow.
Widow. Then never trust me if I be afeard.
Petruchio. You are very sensible, and yet you miss my sense:
I mean, Hortensio is afeard of you.
Widow. He that is giddy thinks the world turns round.
Petruchio. Roundly replied.
Katharina. Mistress, how mean you that?
Widow. Thus I conceive by him.
Petruchio. Conceives by me! How likes Hortensio that?
Hortensio. My widow says, thus she conceives her tale.
Petruchio. Very well mended: kiss him for that, good widow.
Katharina. 'He that is giddy thinks the world turns round'—
I pray you, tell me what you meant by that.
Widow. Your husband, being troubled with a shrew,
Measures my husband's sorrow by his woe:
And now you know my meaning.
Katharina. A very mean meaning.
Widow. Right, I mean you.

Katharina. And I am mean, indeed, respecting you.
Petruchio. To her, Kate!
Hortensio. To her, widow!
Petruchio. A hundred marks, my Kate does put her down.
Hortensio. That's my office.
Petruchio. Spoke like an officer: ha' to thee, lad!
[*he 'drinks to Hortensio'*
Baptista. How likes Gremio these quick-witted folks?
Gremio. †Believe me, they butt heads together well.
Bianca. Head and butt! an hasty-witted body
Would say your head and butt were head and horn.
Vincentio. Ay, mistress bride, hath that awakened you?
Bianca. Ay, but not frighted me, therefore I'll sleep again.
Petruchio. Nay, that you shall not: since you have begun,
Have at you for a bitter jest or two.
Bianca. Am I your bird? I mean to shift my bush,
And then pursue me as you draw your bow.
You are welcome all.
[*she rises, curtsies to the company and leaves the chamber, followed by Katharina and the Widow*
Petruchio. She hath prevented me. Here, Signior Tranio,
This bird you aimed at, though you hit her not—
Therefore, a health to all that shot and missed.
Tranio. O, sir, Lucentio slipped me like his greyhound,
Which runs himself, and catches for his master.
Petruchio. A good swift simile, but something currish.
Tranio. 'Tis well, sir, that you hunted for yourself:
'Tis thought, your deer does hold you at a bay.
Baptista. O ho, Petruchio! Tranio hits you now.

Lucentio. I thank thee for that gird, good Tranio.
Hortensio. Confess, confess, hath he not hit you here?
Petruchio. A' has a little galled me, I confess;
And as the jest did glance away from me,
'Tis ten to one it maimed you two outright.
Baptista. Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.
Petruchio. Well, I say no: and therefore for assurance
Let's each one send unto his wife,
And he whose wife is most obedient,
To come at first when he doth send for her,
Shall win the wager which we will propose.
Hortensio. Content. What is the wager?
Lucentio. Twenty crowns.
Petruchio. Twenty crowns!
I'll venture so much of my hawk or hound,
But twenty times so much upon my wife.
Lucentio. A hundred then.
Hortensio. Content.
Petruchio. A match! 'tis done.
Hortensio. Who shall begin?
Lucentio. That will I.
Go, Biondello, bid your mistress come to me.
Biondello. I go. [*he goes*
Baptista. Son, I will be your half, Bianca comes.
Lucentio. I'll have no halves; I'll bear it all myself.

BIONDELLO returns

How now! what news?
Biondello. Sir, my mistress sends you word
That she is busy, and she cannot come.
Petruchio. How! she is busy, and she cannot come
Is that an answer?
Gremio. Ay, and a kind one too:

Pray God, sir, your wife send you not a worse.
Petruchio. I hope better.
Hortensio. Sirrah Biondello, go and entreat my wife
To come to me forthwith. [*exit Biondello*
Petruchio. O, ho! entreat her!
Nay, then she must needs come.
Hortensio. I am afraid, sir,
Do what you can, yours will not be entreated...

BIONDELLO returns

Now, where's my wife?
Biondello. She says you have some goodly jest in hand.
She will not come; she bids you come to her.
Petruchio. Worse and worse, she will not come!
O vile,
Intolerable, not to be endured!
Sirrah, Grumio, go to your mistress;
Say, I command her come to me. [*Grumio goes out*
Hortensio. I know her answer.
Petruchio. What?
Hortensio. She will not.
Petruchio. The fouler fortune mine, and there an end.

KATHARINA stands in the doorway

Baptista. Now, by my holidame, here comes
Katharina!
Katharina. What is your will, sir, that you send for me?
Petruchio. Where is your sister, and Hortensio's wife?
Katharina. They sit conferring by the parlour fire.
Petruchio. Go, fetch them hither. If they deny
to come,
Swinge me them soundly forth unto their husbands.
Away, I say, and bring them hither straight. [*she goes*
Lucentio. Here is a wonder, if you talk of wonders.

Hortensio. And so it is; I wonder what it bodes.
Petruchio. Marry, peace it bodes, and love, and quiet life,
An awful rule, and right supremacy;
And, to be short, what not, that's sweet and happy?
Baptista. Now fair befal thee, good Petruchio!
The wager thou hast won, and I will add
Unto their losses twenty thousand crowns—
Another dowry to another daughter,
For she is changed, as she had never been.
Petruchio. Nay, I will win my wager better yet,
And show more sign of her obedience,
Her new-built virtue and obedience.

KATHARINA returns with BIANCA and the Widow

See, where she comes, and brings your froward wives
As prisoners to her womanly persuasion.
Katharine, that cap of yours becomes you not,
Off with that bauble, throw it under-foot. [*she obeys*
Widow. Lord, let me never have a cause to sigh,
Till I be brought to such a silly pass!
Bianca. Fie! what a foolish duty call you this?
Lucentio. I would your duty were as foolish too:
The wisdom of your duty, fair Bianca,
Hath cost one hundred crowns since supper-time.
Bianca. The more fool you, for laying on my duty.
Petruchio. Katharine, I charge thee, tell these headstrong women
What duty they do owe their lords and husbands.
Widow. Come, come, you're mocking; we will have no telling.
Petruchio. Come on, I say, and first begin with her.
Widow. She shall not.
Petruchio. I say, she shall—and first begin with her.

Katharina. Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes,
To wound thy lord, thy king, thy governor:
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty,
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance commits his body
To painful labour, both by sea and land;
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe,
And craves no other tribute at thy hands,
But love, fair looks, and true obedience;
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such a woman oweth to her husband:
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel,
And graceless traitor to her loving lord?
I am ashamed that women are so simple
To offer war where they should kneel for peace;
Or seek for rule, supremacy, and sway,
When they are bound to serve, love, and obey.
Why are our bodies soft, and weak, and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?

Come, come, you froward and unable worms!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word, and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot:
In token of which duty, if he please,
My hand is ready, may it do him ease.

Petruchio. Why, there's a wench! Come on, and kiss me, Kate.

Lucentio. Well, go thy ways, old lad, for thou shalt ha't.

Vincentio. 'Tis a good hearing, when children are toward.

Lucentio. But a harsh hearing when women are froward.

Petruchio. Come Kate, we'll to bed.
We three are married, but you two are sped.
'Twas I won the wager, though you hit the white,
[*to Lucentio*
And, being a winner, God give you good night!
[*Petruchio and Katharina depart*

Hortensio. Now go thy ways, thou hast tamed a curst shrow.

Lucentio. 'Tis a wonder, by your leave, she will be tamèd so. [*they all go off to bed*

GLOSSARY

Note. Where a pun or quibble is intended, the meanings are distinguished as (*a*) and (*b*)

ACCORD, concord, harmony; 3. 1. 73

ÆACIDES, the descendants of ÆACUS—for example Ajax, the son of Telamon, the son of Æacus, the son of Jupiter; 3. 1. 52

AFFY, betroth; 4. 4. 49

AGENOR, the father of Europa, who was carried off by Jupiter in the form of a bull; 1. 1. 167

AGLET-BABY, a small figure forming the tag of a point or lace (from the Fr. 'aiguillette'); 1. 2. 78

ALL-AMORT, sick to death, dejected (from the Fr. 'à la mort'); 4. 3. 36

ALLA NOSTRA CASA BEN VENUTO, welcome to our house; 1. 2. 25

ANGEL, a gold coin worth 10*s.*; 'an ancient angel' = a fellow of the good old stamp, as distinguished from the debased coinage of the day—a common jest, cf. Cotgrave (1611) '*Angelot*...an old angel, and by metaphor, a fellow of th'old, sound, honest and worthie stamp'; 4. 2. 61

ANTIC, buffoon, fantastic; Ind. i. 100

APPENDIX, jocularly used for 'one who follows behind,' i.e. a page; 4. 4. 101

ARGOSY, 'a merchant vessel of the largest size and burden, esp. those of Ragusa and Venice' N.E.D. (cf. *M.V.* 1. 1. 9); 2. 1. 367, 369

ARRAS COUNTERPOINTS, v. *counterpoints*; 2. 1. 344

ASKANCE, scornful; lit. 'to look askance' = to look sideways, askew—an action which might imply scorn, envy, or (in the only mod. sense) suspicion; 2. 1. 241

AWFUL, commanding respect; 5. 2. 109

BACKARE! stand back! The origin of the expression is obscure; 2. 1. 73

BALK LOGIC, chop logic (N.E.D. quotes *Faerie Queene*, 3. 2. 12 'Her list in stryfull termes with him to balke'); 1. 1. 34

BALM, anoint with fragrant liquid; Ind. i. 47

BANQUET, an elaborate kind of dessert, consisting of fruit, wine, sweetmeats, etc., served at some interval after supper (cf. *Ado*, 2. 1. 158; *Rom.* 1. 5. 124; *Tim.* 1. 2. 160); 5. 2. 9

BAR IN LAW, a plea which effectually prevents an action or claim; 1. 1. 134

BASTA, enough; 1. 1. 197

BATE, flutter the wings impatiently; 4. 1. 186

BEAR-HERD, one who leads a bear about the country for exhibition; Ind. ii. 20

BEAT, flap the wings; 4. 1. 186

BEETLE, a heavy hammer or mallet; 4. 1. 148

BE-METE, measure; 4. 3. 113
BEMOIL, befoul; 4. 1. 69
BEN VENUTO, welcome; 1. 2. 278
BESTRAUGHT, distracted, out of one's mind (not a blunder-word); Ind. ii. 25
BIAS, the lead to one side of the bowl which makes it turn in that direction; 'against the bias'=against the grain; 4. 5. 25
BOARD, accost, pay address to; 1. 2. 94
BONNY, fine, big, strapping (cf. *A.Y.L.* 2. 3. 8 'the bonny prizer'); 2. 1. 186
BOOKS (in your), in your good books (cf. *Ado*, 1. 1. 74); 2. 1. 22
BOOT-HOSE, 'an over-stocking which covers the leg like a jack-boot' (N.E.D. 'boot-stocking'); 3. 2. 65
BOTS, a horse-disease caused by worms; 3. 2. 54
BOTTOM, the core of the skein upon which the thread was wound; 4. 3. 135
BOY, a term of abuse or contempt, meaning 'coward, traitor, wretch' (cf. *Cor.* 5. 6. 101–17). In early use the word is associated with 'boie'=executioner, and this throws light upon 'hangman boys' (*Two Gent.* 4. 4. 53) and Cupid as 'hangman' (*Ado*, 3. 2. 11); Ind. i. 13
BRACH, bitch; Ind. i. 17
BREATHED, in good wind; Ind. ii. 48
BREECHING SCHOLAR, schoolboy liable to be whipped (cf. Marlowe, *Ed. II*, 5. 4. 55 'Whose looks were as a breeching to a boy'); 3. 1. 18
BROACH, let blood, lit. 'tap' (cf. N.E.D. 'broach' vb^1 4 *c*); Ind. i. 16
BUG, bogey; 1. 2. 208
BURST, smash; Ind. i. 7
BURTHEN, accompaniment, refrain; 1. 2. 67
BUTT, bottom; 'head and butt'=head and tail; 5. 2. 40, 41
BUZZ, (*a*) the buzz of a bee, (*b*) rumour, scandal; 2. 1. 206
BUZZARD, (*a*) an inferior kind of hawk, a type of stupidity because unteachable by the falconer, (*b*) moth, cockchafer; 2. 1. 260, 207, 208

CANDLE-CASE, receptacle for candle-ends; 3. 2. 45
CARD-MAKER, a 'card' was an instrument with iron teeth for combing out the fibres of wool by hand; Ind. ii. 19
CARD OF TEN, a card with ten pips, i.e. 'the highest card in the old simple games of our ancestors' (Warburton); 2. 1. 398
CART, to carry through the streets as a public exposure—the treatment of criminals, bawds and harlots (cf. 'stale' l. 58); 1. 1. 55
CATE, dainty, delicacy; 2. 1. 189
CENSER, generally explained as a perforated fumigator, but the meaning is uncertain (cf. 2 *Hen. IV*, 5. 4. 21); 4. 3. 91
CHAFE, (*a*) irritate, vex, (*b*) inflame, excite, heat; 2. 1. 235
CHAPELESS, without the chape, i.e. the metal plate on the scabbard covering the point of the sword; 3. 2. 47
CHOOSE, take one's way, be allowed to proceed (cf. *M.V.* 1. 2. 45); 5. 1. 45

CLAP UP, fix up hastily, concoct hurriedly (cf. *King John*, 3. 1. 235); 2. 1. 318

COCK'S PASSION, corruption of 'God's Passion'; 4. 1. 108

COMPASSED, cut so as to fall in a circle (cf. 'compassed window' *Troil.* 1. 2. 120); 4. 3. 137

CONCEIVE, understand the situation; 1. 2. 267

CONDITIONS, qualities, characteristics; 5. 2. 167

CONSTER, old form of 'construe'; 3. 1. 30

CONTRIVE, spend or pass the time. Very rare use, found in *Faerie Queene*, 2. 9. 48, but not elsewhere in Shakespeare; 1. 2. 272

CON TUTTO IL CUORE BEN TROVATO, with all my heart well met; 1. 2. 24

CONY-CATCH, cheat, deceive, evade; 4. 1. 40; 5. 1. 96

COPATAIN HAT, sugar-loaf hat; 5. 1. 64

COUNTERPOINTS, counterpanes (of Arras tapestry); 2. 1. 344

CRAB, (*a*) crab-apple, (*b*) cross-grained or ill-tempered person; 2. 1. 227, 228

CRACK, to make an explosive sound (cf. *Macb.* 4. 1. 117 'the crack of doom'); 1. 2. 95

CRACK-HEMP, gallows-bird; 5. 1. 44

CRAVEN, a cock that 'cried creak' or acknowledged defeat; 2. 1. 225

CRUPPER, the leather strap which passes in a loop from the saddle round the horse's tail to keep the saddle from slipping; 3. 2. 59; 4. 1. 74

CULLION, base fellow (lit. testicle); 4. 2. 20

CUM PRIVILEGIO AD IMPRIMENDUM SOLUM, with the privilege of sole printing. An inscription commonly found on contemporary title-pages to denote that the printer had a special licence to print certain kinds of book; 4. 4. 89–90

CURIOUS, particular, difficult in business matters; 4. 4. 36

CURST, shrewish; 1. 1. 179 *et passim*

CUSTARD-COFFIN, custard-pie; 4. 3. 82

DANCE BAREFOOT. The elder unmarried sister was supposed to dance barefoot at the wedding of a younger; thus the phrase became proverbial for 'to remain unmarried'; 2. 1. 33

DEMI-CANNON, a large gun with a 6½ inch bore; 4. 3. 88

DENIER, a very small French coin ($= \frac{1}{12}$ of a sou); Ind. i. 8

DENY, refuse; 2. 1. 179; 5. 2. 103

DIGRESS, deviate; 3. 2. 105

DOMINEER, swagger, feast uproariously (cf. Nashe 'dominere in Tauernes' McKerrow, i. 166. 10); 3. 2. 222

DOUGH, 'my cake is dough,' prov. = I have failed; 1. 1. 109; 5. 1. 135

DUTY, due, reward; 4. 1. 34

ELEVEN AND TWENTY LONG, i.e. just the right length (cf. *two and thirty*); 4. 2. 57

EMBOSSED, foaming at the mouth with exhaustion, played out, dead beat; Ind. i. 16

ENTRANCE, entrance-fee; 2. 1. 54

ENVY, hate; 2. 1. 18

FACE, (*a*) trim with braid or other material, (*b*) bully; 4. 3. 123–26

FACE IT WITH A CARD OF TEN, put a bold face upon it—an expression from card-play (v. *card of ten*); 2. 1. 398

FAIR, fine; 2. 1. 17

FAIRLY, finely; 1. 2. 143

FASHIONS, i.e. 'the farcy (of our ignorant smiths called the Fashions)' G. Markham, *Masterpiece*, 1610. The farcy, or farcin, was a horse-disease closely resembling the glanders (q.v.); 3. 2. 51

FAULT, a break in the scent (v. note); Ind. i. 19

FEAR, (i) frighten, (ii) be afraid of; 1. 2. 208; 5. 2. 16–19

FEEZE, lit. 'to drive away' or 'frighten off,' and thence 'to flog.' A pot-house term often used as equivalent to the mod. phrase 'settle the hash of (a person).' Cf. *Troil.* 2. 3. 215, and *M.W.W.* 1. 3. 10 where the Host calls Falstaff his Pheazar (= Vizier), in quibbling reference to 'feeze'; Ind. i. 1

FIVES, the vives or avives, 'a swelling of the parotid glands in horses; the strangles' (N.E.D.); 3. 2. 53

FLORENTIUS, Sir Florent (a character in bk. i. of Gower's *Confessio Amantis*); 1. 2. 68

FORMAL, punctilious, ceremonious; 3. 1. 61

FRET, (*a*) of merchandise—to deteriorate through rust, moth, decay, etc., (*b*) the modern sense; 2. 1. 321

FRETS, rings of gut or bars of wood upon the lute to regulate the fingering; 2. 1. 149, 152

FURNITURE, outfit; 4. 3. 178

FUSTIAN, a coarse cloth made of cotton and flax; 4. 1. 44

GALLIASS, 'a heavy low-built vessel larger than a galley' (N.E.D.); 2. 1. 371

GAMESTER, gambler, adventurer; 2. 1. 393

GAMUT, (i) the musical scale, (ii) the name of the lowest note of the gamut. The word is a combination of *gamma*, the alphabet name, and *ut* (now *do*), the musical name; 3. 1. 67–73, 79

GLANDERS, 'a contagious disease in horses, the chief symptoms of which are swellings beneath the jaw and discharge of mucous matter from the nostrils' (N.E.D.); 3. 2. 50

GOGS-WOUNS (by), by God's wounds —a common oath; 3. 2. 158

GROUND, basis, (here) the lowest note; 3. 1. 73

HAGGARD, a wild hawk; 4. 1. 183

HALF-CHECKED, the checks or checks of a bit are the long side-pieces to which the bridle is fastened; a half-checked bit, therefore, is one with the bridle attached half-way up the cheek, thus giving inadequate leverage (cf. *Sh.Eng.* ii. 421); 3. 2. 55–6

HAND (at any), in any case; 1. 2. 144, 223

HAPPILY, haply (the words were interchangeable); 4. 4. 54

HAPPY MAN BE HIS DOLE! Proverbial = may his dole (i.e. lot) be that of a happy man; 1. 1. 138

HEAD-STALL, the part of the bridle which surrounds the head of the horse; 3. 2. 56

HEARKEN, lie in wait; 1. 2. 256

HIGH-CROSS, the cross in the centre of a town; 1. 1. 131

HILDING, jade, baggage, good-for-nothing; 2. 1. 26

HIPPED, lamed in the hip; 3. 2. 49
HOLIDAME (by my), i.e. by my Holy Dame, or by Our Lady; 5. 2. 99
HURLY, tumult; 4. 1. 193
HUSBAND (sb), housekeeper; 5. 1. 65; (vb), manage economically; Ind. i. 67
HUSHT, a variant of 'hush,' 'whist,' 'hist,' meaning 'not a word!' 1. 1. 68

INDIFFERENT, (i) impartial, not favouring either side; 1. 2. 178; (ii) ordinary, usual, correct; 4. 1. 84
INFUSED WITH, inspired with; Ind. ii. 16
INTEND, pretend; 4. 1. 193
IWIS, certainly; 1. 1. 62

JACK, (*a*) serving-man, (*b*) leather drinking-vessel; 4. 1. 46
JADE, a vicious horse. Shakespeare nearly always used it for a horse that soon tires (of either sex); 1. 2. 245; 2. 1. 201
JEALOUS, suspicious; 4. 5. 76
JILL (*a*) servant-maid, (*b*) gill, a metal drinking-vessel holding ¼ of a pint; 4. 1. 46
JOINT-STOOL, a wooden stool (made by a joiner). 'Frequently mentioned in 16th–18th c. in allusive or proverbial phrases expressing disparagement or ridicule, of which the precise explanation is lost' (N.E.D.); 2. 1. 198.
JOLLY, arrogant, overbearing; 3. 2. 211

KENNEL, gutter (channel); 4. 3. 98
KERSEY, a coarse kind of cloth; 3. 2. 65
KINDLY, naturally, e.g. (i) 'by all means!' (as we should now say); Ind. i. 14; (ii) fittingly; Ind. i. 65
KITE, falcon; 4. 1. 185
KNACK, sweetmeat, pastry; 4. 3. 67

LAMPASS, a disease in which the roof of the horse's mouth behind the front teeth swells up so as to hinder mastication; 3. 2. 51
LEAD APES IN HELL, the fate of old maids, since they could not lead children into heaven (cf. *Ado*, 2. 1. 37); 2. 1. 34
LECTURE, lesson; 3. 1. 23
LEDA'S DAUGHTER, Helen of Troy; 1. 2. 240
LEET, a court held by the lord of the manor. 'It was the predecessor of the modern police court, and like it could present for trial or indict for all crimes, and could summarily punish trivial ones' (*Sh.Eng.* i. 387); Ind. ii. 87
LEWD, vile, worthless; 4. 3. 65
LIGHT, (*a*) slightly built, (*b*) active, nimble; 2. 1. 203–4
LINK, torch, the material of burnt torches used as blacking; 4. 1. 123
LIST, strip of cloth; 3. 2. 66
LONGLY, for a long while; 1. 1. 164
LOVE IN IDLENESS, Heartsease or the pansy; 1. 1. 150
LURE, a kind of leather frame, decked with feathers and garnished with pieces of meat, which the falconer carried in his hand; 4. 1. 182

MAN (a hawk), to accustom the bird to the presence of men, to tame; 4. 1. 183
MASQUING-STUFF, cheap material fit only for masques, or as we should now say, amateur theatricals; 4. 3. 87

MEACOCK, tame, timid, milksop; 2. 1. 306

MEAN, moderate, mild; 5. 2. 32

MERCATANTE, It. for 'merchant'; 4. 2. 63

MERE, absolute; Ind. i. 22

MESS, dish (cf. *L.L.L.* G.); 4. 4. 70

MI PERDONATO, pardon me; 1. 1. 25

MODESTY, self-restraint, moderation; Ind. i. 67, 93

MONUMENT, portent; 3. 2. 93

MOSE IN THE CHINE, suffer from glanders; 3. 2. 50

MUSCADEL, a sweet wine, commonly drunk by the bridal party at the conclusion of a wedding; 3. 2. 170

NAIL, 'a measure of length for cloth: 2¼ inches, or the sixteenth part of a yard' (N.E.D.); 4. 3. 109

NAIL (blow one's), an expression denoting waiting with nothing to do; we should now say 'twiddle one's thumbs' (cf. *L.L.L.* G.); 1. 1. 108

NEAR-LEGGED BEFORE, i.e. standing with the forelegs close together and the back legs wide apart (v. note); 3. 2. 55

NICE, fastidious; 3. 1. 79

NIT, the egg of a louse; 4. 3. 110

OUT-VIE, v. *vie*; 2. 1. 378

PACKING, conspiracy, plot; 5. 1. 114

PAIL (to the), 'milch-kine to the pail,' i.e. cows whose milk is not going to their calves; 2. 1. 350

PANTALOON, dotard, old fool. Orig. 'the Venetian character in Italian comedy represented as a lean and foolish old man, wearing spectacles, pantaloons and slippers' (N.E.D.); 1. 1. 47 S.D.; 3. 1. 36

PARLE, negotiation; 1. 1. 115

PASS, settle (business), settle upon; 4. 2. 118; 4. 4. 45, 57

PASSION, any powerful feeling whether of mirth or sorrow; Ind. i. 96

PAUCUS PALLABRIS, Sly's form of the Spanish 'pocas palabras' = few words (cf. *Ado*, 3. 5. 15 'palabras'); Ind. i. 5

PEAT, spoilt child, pet; 1. 1. 78

PEDASCULE, a word coined from 'pendant' on the analogy of διδάσκαλος (i.e. master); 3. 1. 50

PEER, to be seen peeping through; 4. 3. 172

PILLORY, a kind of stocks for the head and arms in which the culprit stood with his face framed, as it were, in wood; 2. 1. 156

PINCH, to reduce to straits (in argument), to 'put into a tight place' (N.E.D.); 2. 1. 364

PIP, 'a pip out,' v. *two and thirty*; 1. 2. 33

PITTANCE, scanty meal. The orig. meaning was a sum of money left to a religious house to provide an additional allowance of food, wine, etc. at a particular festival or anniversary; 4. 4. 61

PLACE WHERE (in), in a fit place, in the right spot; 4. 3. 147–8

PLASH, pool; 1. 1. 23

PLEASANT, merry; 3. 1. 57

POINTS, the laces attaching the hose to the doublet (performing the office of buttons in modern dress); 3. 2. 48

PORT, state, style; 1. 1. 202; 3. 1. 35

PRICK, pin; 3. 2. 67

PROOF (to the), i.e. so armed as to be invulnerable; 2. 1. 140

QUAINT, cunning; 3. 2. 145; 4. 3. 102

QUALIFIED, possessed of qualities; 4. 5. 66

QUANTITY, fragment; 4. 3. 112

RANGE, (*a*) fly wide—of a falcon, (*b*) prove inconstant—of a wife; 3. 1. 91

RAYED, soiled, befouled; 3. 2. 52; 4. 1. 3

REDIME TE CAPTUM QUAM QUEAS MINIMO, free yourself from captivity at the lowest ransom you may; 1. 1. 161

RESTRAIN, draw tight; 3. 2. 57

ROPE-TRICKS, Grumio's mistake for 'rhetoric'; 1. 2. 111

ROUNDLY, plainly, outspokenly; 1. 2. 58; 5. 2. 21

RUDESBY, boisterous unmannerly fellow. The suffix *-by* often used in 16th and 17th c. in coining descriptive personal appellations, playful or derisive (N.E.D. '-by' 2); 3. 2. 10

SACK, white wine from Spain or the Canaries; Ind. ii. 2, 6

SADNESS, seriousness; 5. 2. 63

SENSIBLE, (*a*) something that can be felt, (*b*) striking, effective; 4. 1. 59

SESSA! Meaning doubtful. N.E.D. suggests 'sa-sa,' a common exclamation used to excite or encourage someone; formerly a cry of triumph at a hit in fencing (cf. *Lear*, 3. 4. 104; 3. 6. 77); Ind. i. 5

SHARP, famished (cf. *V.A.* 55 'an empty eagle, sharp by fast'); 4. 1. 180

SHEER ALE. Meaning doubtful, either (i) thin or small ale (cf. N.E.D. 'sheer' 5 and references to 'small ale,' Ind. ii. 1, 75), or (ii) undiluted ale (cf. N.E.D. 'sheer' 7); Ind. ii. 23

SHOULDER-SHOTTEN, with a dislocated shoulder; 3. 2. 55

SIBYL, the Sibyl of Cumae to whom Apollo granted as many years as there were grains in a handful of sand (cf. *M.V.* 1. 2. 101); 1. 2. 69

SKIPPER, light-brained, skipping fellow (cf. 1 *Hen. IV*, 3. 2. 60 'the skipping king'); 2. 1. 332

SOLEMN, ceremonial (in the sense of 'grave' rare with Shakespeare); 3. 2. 99

SPAVINS, swellings of the joints in horses; 3. 2. 52

SPECIALTY, deed, 'a special contract, obligation, or bond, expressed in an instrument under seal' (N.E.D.); 2. 1. 126

SPED, finished, done for; 3. 2. 52; 5. 2. 185

SPLEEN, sudden humour or impulse, fit of laughter or passion. Onions quotes Holland's *Pliny* 'intemperate laughers have alwaies great splenes'; Ind. i. 136; 3. 2. 10

STAGGERS, a disease in horses accompanied by giddiness; 3. 2. 53

STALE, (i) 1. 1. 58, (*a*) laughing-stock, (*b*) harlot;
(ii) 3. 1. 90, (*a*) decoy, lure (q.v.), (*b*) common fellow

STARE, swagger, behave in an overbearing manner (cf. *M.W.W.* G.); 3. 2. 226

STOCK, stocking; 3. 2. 64

STOOP. A term of falconry, meaning 'to fly to the lure' (q.v.); 4. 1. 181

STRANGE, distant, unfriendly, (here perhaps) severe (cf. *Rom.* 2. 2. 102); 1. 1. 85

SUITS (in all), in all respects (with a quibble upon 'suit' = dress); Ind. i. 105

SUPPOSES, suppositions; 5. 1. 113

SWAYED IN THE BACK, with a sunken back-bone; 3. 2. 54

SWEETING, lit. a sweet kind of apple—an appropriate term of endearment for a shrew! 4. 3. 36

SWINGE, beat, thrash; 5. 2. 104

TALL, sturdy; 4. 4. 17

TENT, bed-tester or canopy; 2. 1. 345

THIRDBOROUGH, petty constable. The word is probably a M.E. corruption of frithborough; Ind. i. 10–11

TIGHT, water-tight, sound (cf. *Temp.* 5. 1. 225); 2. 1. 372

TIME (in good), an interjection with various shades of meaning used to express acquiescence, astonishment, or indignation; 2. 1. 195

TIME (to the), to eternity, for ever; 4. 3. 97

TROT, hag; 1. 2. 78

TRUNK SLEEVE, a large wide sleeve; 4. 3. 139

TUNE (in), in a good temper (with a quibble on the more usual meaning); 3. 1. 24

TURTLE, turtle-dove, symbolical of fidelity in love; 2. 1. 207, 208

TWO AND THIRTY, A PIP OUT, not quite up to the mark. A jesting allusion, common at the period, to the game of cards called 'one-and-thirty'; 1. 2. 32–3

UNCASE, undress; 1. 1. 206

UNPINKED. To pink leather was to ornament it by scalloping and punching out a pattern upon it; 4. 1. 122

UNTOWARD, unmannerly; 4. 5. 79

USURP, assume; Ind. i. 130

VAIL, lower; 5. 2. 176

VALANCE, drapery hanging round the frame of a bedstead; 2. 1. 347

VERY (the), the mere; 4. 3. 32

VIE, (i) 'to increase in number by addition or repetition' (N.E.D.), (ii) 'in card-playing: to hazard a certain sum on the strength of one's hand' (N.E.D.); cf. *out-vie*; 2. 1. 302

WATCH, to keep a hawk awake (cf. *Oth.* 3. 3. 23 'I'll watch him tame'); 4. 1. 185

WELL SEEN, well taught; 1. 2. 132

WHITE, i.e. the white circle at the centre of the target round the pin; 5. 2. 186.

WIDOWHOOD, estate settled upon a widow (cf. *Meas.* 5. 1. 420); 2. 1. 124

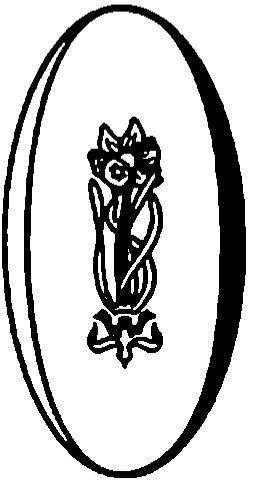
WINDGALLS, a disease of the fetlock in horses; 3. 2. 52

WISH, commend; 1. 1. 112; 1. 2. 59, 63

WOODCOCK, the easiest bird to catch in a snare, and therefore a type of stupidity; 1. 2. 158

YELLOWS, the jaundice in horses; 3. 2. 52

YOUNG, strong (cf. *Ado*, 5. 1. 118); 2. 1. 232



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